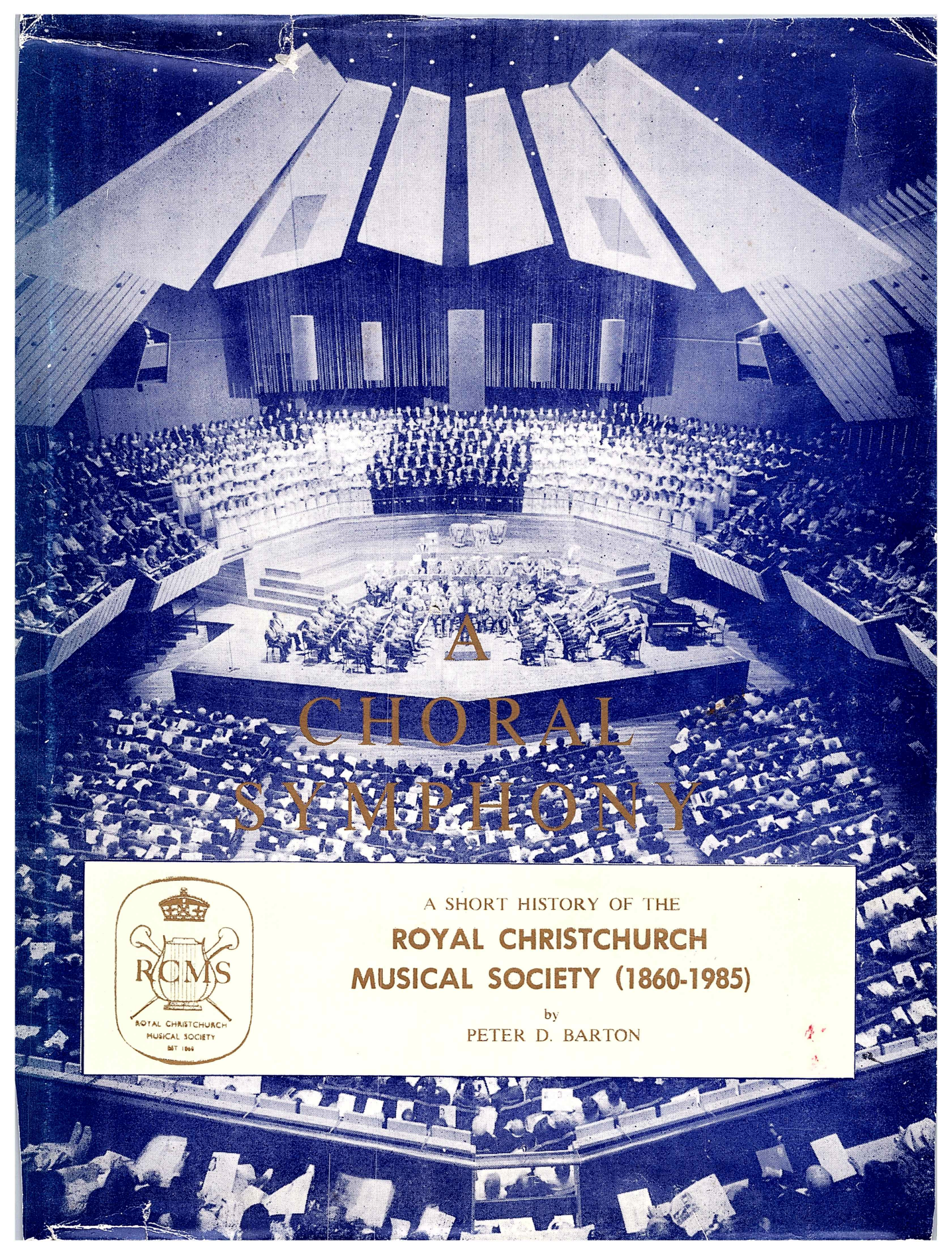


A CHORAL SYMPHONY

A SHORT HISTORY OF THE

ROYAL CHRISTCHURCH MUSICAL SOCIETY (1860-1985)

by

PETER D. BARTON

ABOUT THIS BOOK

"A CHORAL SYMPHONY" tells how the Royal Christchurch Musical Society has grown from an initial group of nine men in 1860, into one of the largest and most successful of New Zealand choirs, 125 years later. It tells of the main changes in name and organisation, of the triumphs and disasters, of the works performed, and of the men and women who made major contributions to its successes. It has been produced to mark the 125th Anniversary of the founding of the Society in 1860.

A CHORAL SYMPHONY

The Canterbury Vocal Union

Minutes

August 20th 1860.

At a meeting held in Mr. Stringers room the following resolutions were passed viz.

1st That those persons present form themselves into a Society for the Study and Practice of Vocal Music, to be called The Canterbury Vocal Union.

(Signed)
J. H. McCardell.
J. B. Hansell
W. Stringer
Page
W. A. Hobbs
R. Elliott
Fredk Hobbs
Thos Lee
C. H. Banks

Opening page of the first Minute Book (1860)

ESTABLISHED 1860

A CHORAL SYMPHONY

A SHORT HISTORY OF THE
ROYAL CHRISTCHURCH MUSICAL SOCIETY
1860 - 1985

by

PETER D. BARTON

Published by
THE ROYAL CHRISTCHURCH MUSICAL SOCIETY (Inc.)
CHRISTCHURCH NEW ZEALAND
August 1985

PRELUDE

The compilation of this history is partially as the result of a half-promise that I made years ago to the late L. F. de Berry, who expressed to me the desire that I should one day write a history of the Society. The occasion of the 125th Anniversary seemed to me a suitable moment to carry this out. Working under the twin constraints of time and money, I have had to make it a "short" history. There is ample material available to produce a book more than twice as long, but the financial outlay would have been too great even if there had been enough time available. Consequently, this history is largely a chronicle of the major events in the story of the Royal Christchurch Musical Society.

The source material for this history includes items from back copies of newspapers, *The Lyttelton Times, The Press* and *The Star,* from old Minute Books, programmes, and a number of scrapbooks of cuttings and programmes in the Society's possession. It is unfortunate that not all the minute books are in existence. We have the original Minute Book (1860-62) but the next one does not start until 1891, ending in 1898. There is another gap until the period 1911-18, and three books cover 1924-42. The next book is missing, lost in a fire I have been told, but the record resumes in 1950 and is complete thereafter. The oldest of the scrapbooks contains several early programmes, including those of the first concerts, copies of a number of Annual Reports, and newspaper cuttings from about 1890 onwards. It closes in 1904 and is, I suspect, largely the work of Thomas Garrard. The second scrapbook covers the period from 1904-1912 and contains many notices issued by H. Antill Adley. A third covers 1912-22 and the fourth from 1926 to 1936 includes a number of loose cuttings dated July 1936. It seems likely that Adley was responsible for these last three books.

I am indebted to Mrs Charlotte Dench for much of the research which went into this history. She undertook this for me as a student's subsidised holiday job during two of her long vacations from the University. Thanks to her, we have information readily available on all concerts up to 1934, as well as the main administrative changes over the early part of the Society's history. Thanks are also due to Mr Barrie Greenwood whose researches into the concerts of the Society enabled me to produce the historical note for the 500th Concert programme (October 1975). His work has provided a useful basis for further research. I acknowledge the assistance of Mr W. J. Gardner, who read the initial draft and made a number of valuable suggestions which I have used. Lastly I would like to express my gratitude to my wife, Audrey, for her valuable assistance in proof-reading and in polishing up the text.

An organisation such as the Royal Christchurch Musical Society cannot last for 125 years without the efforts of very many members. Some have played major roles, some have made small but significant contributions, and some have had but fleeting association. I have had the privilege of being a member for over thirty years and have been lucky enough to have had the opportunity of serving on the Committee for much of that time. There have been many magical moments of music-making and many friends to be made. I have been lucky that my association with the choir has been during the period in which it has achieved its greatest successes under the musical leadership of Robert Field-Dodgson and I am very grateful for all the pleasures gained. I would therefore like to dedicate this history to all loyal members of the Society, past and present, who have helped to make it what it is today. But if asked to single out one name for the dedication, I would like to choose L. F. de Berry, who guided the fortunes of the R.C.M.S. for twenty-three critical years. I hope that he would have approved of this little history.

Peter D. Barton

CONTENTS

		Page
	Prelude	
1	The First Movement (1860-1888) Overture — Theme & variations	1
2	The Second Movement (1888-1921) Allegro ma non troppo	10
3	The Third Movement (1922-1948) Andante — molto diminuendo	20
4	The Fourth Movement (1949-1985) Allegretto — molto crescendo — Presto — Prestissimo	29
	Coda	43

ILLUSTRATIONS:

The first minutes, August 1860	Frontispiece
The first *Messiah*, 1864	Facing Page 1
The first concert, 1860	3
The second concert, 1861	5
The first Conductor	7
F. M. Wallace	10
Dr J. C. Bradshaw	16
The first "Royal" Concert, 1920	19
Bach Festival Concert 1950, "Serenading" the Queen 1954	Facing Page 22
120th Anniversary Concert 1980, *Belshazzar's Feast*	Centrefold
Centenary *Missa Solemnis* 1960, Rehearsal 1962	Facing Page 23
W. H. Dixon	23
R. C. Stone	24
75th Anniversary Concert, *Hiawatha*, 1935	25
Distinguished soloists	27
Mrs Graham	28
Robert Field-Dodgson, M.B.E.	31
War Requiem in Wellington	33
L. F. de Berry, O.B.E.	34
Miss Brooks	35
Australian touring party 1971	36
James Collins, O.B.E.	37
Sir William Walton's message	38
500th Concert, 1975	39
Guest Conductors	41
Executive 1975	45
Executives 1950 and 1960	49
Cathedral Centenary concert 1981, *Aida* in Wellington 1982	50

APPENDICES:

I	List of Conductors	44
II	Administration: Presidents, Chairmen, Secretaries, Treasurers, Committee members	44
III	List of works performed (choral)	46

CANTERBURY MUSICAL SOCIETY.

President—J. C. Wilson, Esq., C.B. | Vice-President—J. Ollivier, Esq. | Treasurer—G. Miles, Esq

ON MONDAY EVENING, MAY 23, 1864.

A Grand Rehearsal of HANDEL'S Oratorio

MESSIAH!

WILL BE GIVEN IN

MR. BONNINGTON'S MUSIC HALL, CATHEDRAL SQUARE.

TO COMMENCE PUNCTUALLY AT HALF-PAST SEVEN.

TICKETS, FIVE SHILLINGS EACH, MAY BE OBTAINED AT MR. BONNINGTON'S.

Conductor—W. J. B. STANSELL. Leader—Mr. C. BONNINGTON.

Principal Second Violin—Mr. JONES, Jun. | Flute—Mr. WOOD. | Clarionet—Mr. TRIPHOOK.
Violoncello—Mr. JONES. | Harmonium—Mr. WADDINGTON. | J. PAINTER, Hon. Sec.

PART I.

OVERTURE.

RECIT. ..... Comfort ye my people — Rev. Wilson
AIR ..... Every valley shall be exalted.
CHORUS ..... And the glory of the Lord.
RECIT. ..... Thus saith the Lord. — Mr Lee
AIR ..... But who may abide.
CHORUS ..... And he shall purify.
RECIT. ..... Behold! A virgin — Mr Bell
AIR & CHORUS..... O Thou that tellest.
RECIT. ..... For behold! Darkness. — Mr Lance
AIR ..... The people that walked in darkness.
CHORUS ..... For unto us a child is born.

Pastoral Symphony.

RECIT. ..... There were shepherds. — Mrs Osler
RECIT. ..... And lo! the angel.

RECIT. ..... And suddenly.
CHORUS ..... Glory to God
AIR ..... Rejoice greatly. — Mrs Fitzgerald
AIR ..... He shall feed his flock. — Mr Bell - Mrs Lance
CHORUS ..... Behold the Lamb of God.
AIR ..... He was despised. — Mr Cardell
CHORUS ..... All we like sheep.
RECIT. ..... All they that see him.
CHORUS ..... He trusted in God.
RECIT. ..... Thy rebuke. — Mr Bell
AIR ..... Behold and see.
RECIT. ..... He was cut off. — Mrs Price
AIR ..... But thou didst not leave.
CHORUS ..... Lift up your heads.

PART II.

CHORUS ..... The Lord gave the word.
AIR ..... How beautiful are their feet — Mrs Follis
CHORUS ..... Their sound is gone out.
AIR ..... Why do the nations. — Mr J. Rutland
GRAND CHORUS... Hallelujah.
AIR ..... I know that my Redeemer liveth. — Mr Fitzgerald

QUARTETTE..... Since by man came death.
CHORUS ..... By man came also.
QUARTETTE..... For as in Adam all die.
CHORUS ..... Even so in Christ.
CHORUS ..... Worthy is the Lamb. AMEN

Programme for the very first performance of *Messiah* in Christchurch.

FIRST MOVEMENT

(1860-1888)

Overture — Theme & Variations

In 1860 the population of the ten-year-old Canterbury Province had barely reached five thousand, of which just over half still lived in Lyttelton. It is not surprising, therefore, that the first musical society in the new colony was based in Lyttelton—the Lyttelton Choral Society dating from 1852. This Society gave its first annual concert in May, 1853, under the baton of J. F. McCardell. However, the fortunes of the new society fluctuated and it went out of existence after about five years. By this time a church choir had been formed for Trinity Church in Lyttelton by Charles Merton, later to be continued by J. B. Stansell and Charles Jennings. Merton was a singing teacher and, as a development of his singing classes, he started a "Christchurch Harmonic Society" in 1857 which came to an abrupt end upon his departure to Rangiora. Possibly as a follow-up to this society there came into being in July 1860 the "Christchurch St Cecilia Harmonic Society" and in the following month the "Canterbury Vocal Union".

After the Deans Brothers had settled at Riccarton in 1843 they established "The Bricks" wharf on the Avon near the Barbadoes Street bridge. Thus when the Canterbury Pilgrims came to lay out Christchurch they placed the business centre around the Market a little further upstream. On the east side of Market Square, subsequently renamed "Victoria Square", was situated the Market Hotel, demolished in the 1970s to make way for the Vacation Hotel building. Traditionally it was here that took place on August 20th, 1860, the meeting which began the Canterbury Vocal Union. The original Minute Book is still in existence and it records:

"At a meeting in Mr Stringers room the following resolutions were passed viz:

1st That those persons present form themselves into a Society for the Study and Practice of Vocal Music, to be called The Canterbury Vocal Union.
(signed) J. F. McCardell — R. Elliott
J. B. Stansell — Fred*k* Hobbs
W. Stringer — Thos Lee
J. Page — E. H. Banks
W. A. Hobbs

2nd That the above named gentlemen be the Committee of the Vocal Union such Committee to exist for the next ensuing twelve months.

3rd That Mr McCardell be Conductor (for three months next ensuing) subject to re-election.

4th That Mr Stansell be the Secretary and Librarian subject to the foregoing resolution.

5th That Mr Stringer be the President, his office to continue for twelve months."

It will be noted that the Conductor of the new Society had been conductor for the Lyttelton Choral Society's first concert and that the new Secretary was Merton's successor at the Lyttelton Church.

The initial nine man membership of the Society was increased by two the very next day, for at a meeting on 21 August, J. Foley and Richard Davis were elected members. Indeed the bulk of the early minutes seem to be concerned with the election of new members. At the fourth meeting, on 2 October, C. Jennings was elected a member; and was described in the records as "pianist and tenor", so he could have been the first accompanist. Presumably he was the Charles Jennings who followed Stansell at Trinity Church in Lyttelton. The list of early members also had the word "deceased" written besides Jennings' name in the same hand. Whether it was the intention of the founders that the Society should be for men only is uncertain but if Jennings really was the first accompanist his sudden death could have been the reason for the election at the meeting on 2 November of the first lady, Mrs Furby, to be a member of the C.V.U. as pianist. Her election led to others, Miss Hill (soprano) on 24 December, and four more sopranos the following year. That control of the Society would remain with the men seems evident from the "Laws of the Canterbury Vocal Union" which "were read and confirmed at a meeting held at Mr Stringer's 29 October, 1860". Law 9 titled "Treble Singers (admission)" reads:

"Resolved that Treble Singers (Boys and Females) shall be eligible to the benefits and privileges of the Society free from all subscription."

That fourth meeting on 2 October also contained some resolutions of interest:

"Proposed by Mr Lee and seconded by Mr Page that the Music offered for sale by J. B. Stansell (as per list) be purchased for the sum of seven Pounds. (Carried).

Also that forty-eight pages of M.S. music be paid for at the rate of 6d per page. (Carried). (Victorian photocopying? Ed). Moved by Mr McCardell seconded by Mr Elliot that Mr Stringer be appointed Treasurer. (Carried).

The Music Account as tendered by J. B. Stansell accepted by the Committee."

Thus financial transactions began and the new society's finances were put into the care of the first Treasurer.

An important step was taken at the meeting of 13 November when the following motion was:

"Proposed by Mr Lee, seconded by Mr A. Hobbs, that the following offer be made to Mr Brunsden by the President of the C.V.U.

That the Canterbury Vocal Union have the use of the Market Hall every Tuesday evening from 6 to 12 p.m. and that the rent offered be the sum of £20 per annum, and the President be employed to make all necessary arrangements with Mr Brunsden for carrying out the same. (Carried)".

It was thus established right from the start that Tuesday night would be "choir night" as it has remained ever since.

The first concert of the new Society appears from the minutes to have been something of a rushed affair for at the meeting on 11 December it was:

"Proposed by Mr McCardell, seconded by Mr Page, that the first concert of C.V.U. take place on Tuesday 18th Dec 1860 and that Mr Ollivier be requested to give a reading.[1] (Carried). Proposed by Mr Page seconded by Mr Foley that not less than three members be appointed to manage and work out the Concert. And that Messrs McCardell, Foley, Lee and J. B. Stansell be appointed for that purpose. (Carried).

Proposed by Mr Foley seconded by Mr Page that the admission be 2s 6d and 1s. (Carried)."

Despite the apparent short notice, the concert seems to have been a success; the accounts for the evening were presented at the 25 January meeting and show receipts of £16/7/6d as against costs of £12/10/5d—a profit of £3/17/1d. The largest item under disbursements was "Printing, Advertising Lyttelton Times £6/14/9" and other items included "Box of Candles £2/2/-, Hire of 40 Chairs £1, Calico 1/6d and nails 8d". Encouraged by the success of this first concert the Committee met on Christmas Eve and McCardell proposed that a Concert be given in the Market Hall with a reading by Mr Ollivier on Tuesday, January 8th 1861. It was also resolved at that meeting that the Treasurer should open an account at the bank in the name of the Canterbury Vocal Union. The 25 January meeting also received the accounts for this second concert which was less successful than the first. The Disbursements amounted to £6/13/10d but this time only £3/11/6d was received. The disbursements include the item "Labour for Decorations $2\frac{1}{2}$ days £1".

The programme for these two concerts are still in existence and consisted mainly of part songs and choruses. Included in the programme of the first concert was Mendelssohn's hymn *"Brightest and Best of the Sons of the Morning"*, "in memory of a deceased member"—was this the unfortunate Jennings perhaps? The *Lyttelton Times* records that the first concert was "altogether successful" with a crowded audience being well satisfied with the entertainment. However the critic commented:

"This society at its outset is composed mainly of amateurs, hence the performance is not strictly within the pale of criticism . . . It might, however, be useful to hint that in solo performances, no sweetness or power of voice will altogether compensate for a faulty or over-strained style of rendering the composition, and that close attention to these points by those who have good voices would be amply repaid by the increase of pleasure afforded to the audience."

The Society's second concert in January was apparently subsequently regarded as the first Quarterly Concert, for at a meeting on 26 March McCardell proposed that:

"the second Quarterly Concert be given on Easter Tuesday, April 2nd 1861. Prices of admission to be the same as first quarterly concert, viz, 2/6d & 1/-."

The accounts of this concert, presented at the meeting on 9th April show a profit of £5/14/4d. It was also proposed at that same meeting that:

"the Secretary furnish himself with a Cash Book and that all monies paid by him to the Treasurer be acknowledged in the said Cash Book."

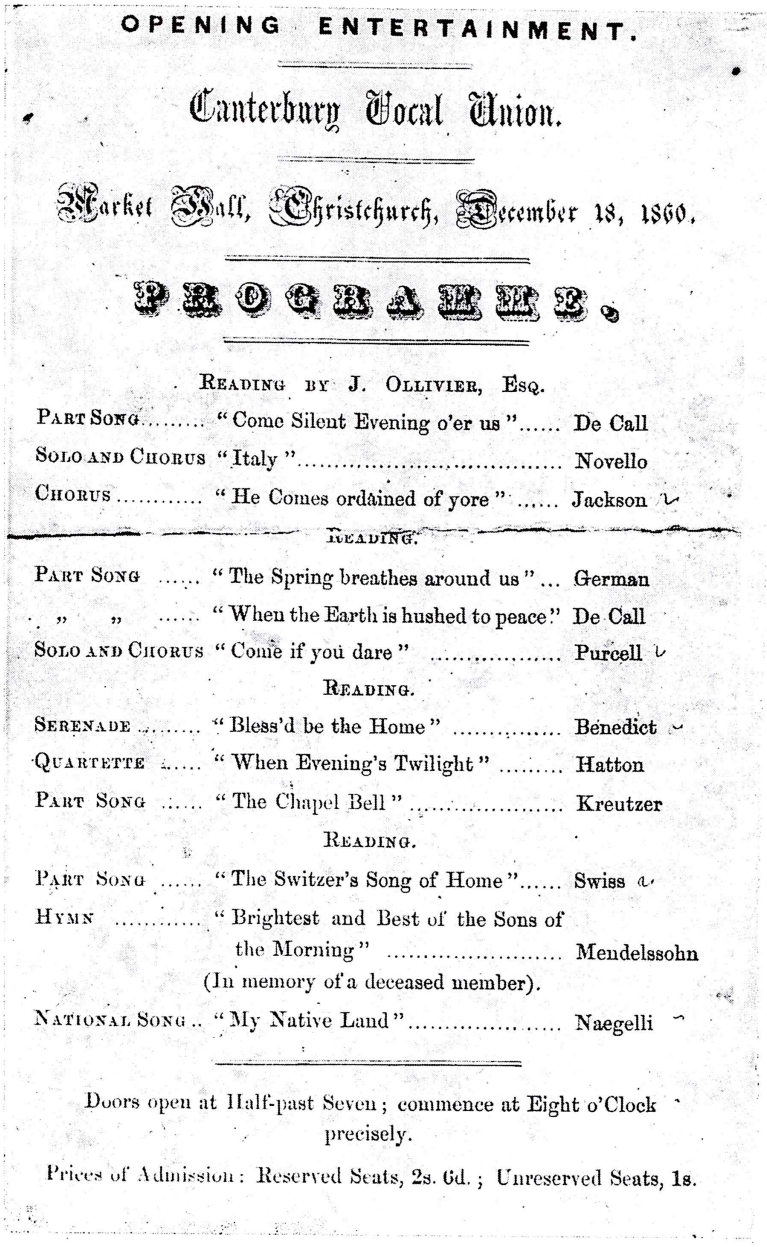
Thereafter the detailed concert accounts no longer appear in the Minute Book.

According to the *Lyttelton Times* the Second Quarterly Concert was well attended, by a most respectable audience, and passed off with more 'eclat' than even the most 'sanguine supporters' could have anticipated.

"The progress that the Society has made so far speaks most encouragingly for the musical position which Christchurch seems determined to win . . . On the whole, the Vocal Union is doing well, and is likely to continue, as it has begun, to command the attendance and applause of the musical population of Christchurch. As it grows stronger, however, its members must expect careful criticism, which, properly taken, will be of more service than mere laudation."

The first social event of the Society took place in May. At the meeting on 23 April 1861 Foley proposed "that a Soiree and Tea party be substituted for the next monthly rehearsal, tickets to be 2/6d each." Furthermore on the following Tuesday the Committee carried a motion proposed by W. Hobbs "that at the termination of the Soiree on May 7th a dance be allowed." It was also decided that the Soiree should be advertised in the local papers and that notice be given that the monthly rehearsal is postponed for a week. The accounts for this Soiree were presented at the next meeting, 13 June, showing an amount of £14/2/6d, expenses £6/18/6d—a profit of £7/4/-. The next concert was also discussed, to be "on or about Tuesday,

1 No Christchurch entertainment at this time was complete without "a reading from Mr Ollivier", a celebrated speaker and raconteour. John Ollivier was an M.P. from 1856-60 and later served on the Provincial and City Councils. He was Chairman of the latter in 1863-4.



OPENING ENTERTAINMENT.

Canterbury Vocal Union.

Market Hall, Christchurch, December 18, 1860.

PROGRAMME.

READING BY J. OLLIVIER, ESQ.

PART SONG ..... "Come Silent Evening o'er us" ..... De Call

SOLO AND CHORUS "Italy" ..... Novello

CHORUS ..... "He Comes ordained of yore" ..... Jackson

READING.

PART SONG ..... "The Spring breathes around us" ... German

" " ..... "When the Earth is hushed to peace" De Call

SOLO AND CHORUS "Come if you dare" ..... Purcell

READING.

SERENADE ..... "Bless'd be the Home" ..... Benedict

QUARTETTE ..... "When Evening's Twilight" ..... Hatton

PART SONG ..... "The Chapel Bell" ..... Kreutzer

READING.

PART SONG ..... "The Switzer's Song of Home" ..... Swiss

HYMN ..... "Brightest and Best of the Sons of the Morning" ..... Mendelssohn

(In memory of a deceased member).

NATIONAL SONG .. "My Native Land" ..... Naegelli

Doors open at Half-past Seven; commence at Eight o'Clock precisely.

Prices of Admission: Reserved Seats, 2s. 6d.; Unreserved Seats, 1s.

THE SOCIETY'S FIRST CONCERT PROGRAMME

July 23rd 1861" and the prices of admission were to be 5/- and 2/6d—a big increase from the previous concerts. The date for the Third Quarterly Concert was confirmed on 10 July when it was also decided that:

"no money to be taken at the Doors, two doorkeepers and two Constables to be engaged for the evening of the Concert. The proceeds of this Concert to be applied to the Piano Fund . . . That books of words be printed instead of programmes and that one be given with each ticket sold . . . That the Male members of the C.V.U. be requested to appear at the ensuing Concert in Evening Dress."

The *Lyttelton Times* records:

"The Third Quarterly Concert of this amateur society took place on Tuesday last at the Market Hall, and was moderately well attended. Judging from the advance its members have made since their last performance, we may assume that the hints thrown out to them from time to time have been received and acted upon in a right spirit; and although the render-

ing of some of the pieces was not in all respects what could have been desired, taken as a whole, the concert was very creditable to the society . . . The members of the society need feel no surprise, if, instead of finding themselves the subjects of undiscriminating applause, they are subject to a wholesome revision, dictated in a proper spirit, and by a sincere desire to elevate the music and musicians of our country."

The Press said that the audience, which was numerous, seemed well pleased with the entertainment. It concluded:

"We are sorry to learn that the pianoforte used on this occasion is to be purchased for the use of the Society. It looks like a brand new *'Erard'* and sounds like a wheezy spinet."

In August 1861 the committee of the Vocal Union decided to mount a concert on the 20th to mark the first Anniversary of the Society and this was given before an audience of "at least 300 persons". But the *Lyttelton Times* was more critical this time, "the performance as a whole being far inferior to any of the concerts lately given by this Society." A fortnight later on Tuesday 3 September, the first Annual General Meeting of the Society was held. The Balance Sheet showing the receipts and expenditure for the year was produced and discussed. The receipts totalled £112/13/- made up of £24/16/- subscriptions, £7/2/- donations, and £80/15/- gross proceeds of concerts. Expenditure was £56/1/8d and liabilities were £27/19/3d. Thus the first year showed a profit of £28/12/1d—quite a healthy sum in those days. Stringer was re-elected as both President and Treasurer and McCardell retained the Conductorship. Stansell remained Secretary, C. Smith became the Librarian, and a Committee of eight, exclusive of officers, was elected. One interesting motion to be passed was to the effect that an Annual Concert be given for the benefit of the conductor and secretary. However at the next committee meeting McCardell declined with thanks any share in this proposed concert.

The concerts during the first year of the Vocal Union were all of a similar pattern consisting of part-songs, glees, choruses, and solos either with piano accompaniment or unaccompanied. This evidently had become somewhat monotonous for in November 1861 there was a significant change. A meeting was held in the Market Hall on the evening of Monday, 11 November, with John Ollivier presiding, for the purpose of forming an Instrumental Society. The *Lyttelton Times* records:

"Mr Ollivier said that the object in calling the present meeting was, if possible, to arrange an instrumental and vocal society, based on such liberal principles as would meet the requirements long felt by a large portion of the musical community of the province . . . The Canterbury Vocal Union commenced by small beginnings, had, through the perseverance of its promoters, so far advanced as to require combination with instrumentals to render the production of a higher class of music practicable, and, without notions of selfish or exclusive character, create one large musical society. The Saint Cecilia Society unfortunately, although possessing great ability, did not court that extension of its ranks so requisite in our rapidly advancing community, and endeavoured to hide their lights under a bushel. He would like to see that feeling done away with, and the whole of the musical talent combined, and the doors thrown open as widely as possible, to render the society as attractive as all admirers of music could desire. He had reason to believe that a gentleman of a great musical ability, now a resident, would contribute his services in promoting the object in view, and he doubted not that, under his auspices, much would be done."

The meeting carried a resolution "That an Instrumental Society should be formed with a view to amalgamation with the Vocal Union" and "That Mr Bonnington[1] be requested to accept the office of leader and conductor of the band." Charles Bonnington declared himself happy to join the Vocal Union if a band was connected with it. A report of the proceedings was to be sent to the Vocal Union with the suggestion that the new organisation be known as "The Canterbury Harmonic Society". It was reported that 17 instrumentalists indicated that they would enrol in the new society. Before adjourning the meeting there was a further significant item of business. This was a proposal to build a hall which would be more suitable for musical performances. Some land in Gloucester Street, "between the residence of his Hon. Mr Justice Gresson and the *Lyttelton Times* office" was offered, and a fund of £1000 was proposed to be raised by shares. The idea was warmly received and a provisional committee was set up to carry out the objects contemplated for the erection of a Music Hall. Messers Ollivier, Stringer and Bonnington were all elected to this five man committee.

The Vocal Union was quick to react, for the following night the Committee received the report of the public meeting and called a further meeting with the new "Instrumental Class" two days later. Only in name did the resolutions of this meeting differ from Ollivier's proposal on the Monday. It was decided that the new name for the Society would be "Canterbury Musical Union". This was the first of several name changes the society was to undergo.

1 The Bonnington family established a Chemist shop in Cathedral Square (by the United Services Hotel) and were famous for "Bonnington's Irish Moss". It is assumed that this was Charles Bonnington who led the Orchestral Society from 1872 until he left Christchurch in 1877.

BY SPECIAL DESIRE.

The Canterbury Vocal Union

WILL GIVE

A SECOND ENTERTAINMENT

IN THE MARKET HALL, ON

TUESDAY EVENING, JANUARY 8.

1861

PROGRAMME.

READING BY J. OLLIVIER, ESQ.

CHORUS	"He comes ordained of Yore"	(Jackson.)
SERENADE	"Bless'd be the home"	(Benedict.)
PART SONG	"The Wild Bird's Song"	(Weber.)
GLEE	"Hark! the lark"	(Cooke.)
SONG	"The Cottage by the sea"	(J. R. Thomas.)
PART SONG	"Switzer's Song of Home"	(German.)
CHORUS, WITH SOLO	"Freedom's Day"	(Gungl.)

INTERVAL OF FIFTEEN MINUTES.

READING.

SOLO AND CHORUS	"Come if you dare"	(Purcell.)
CHORUS	"The Spring Song"	(German.)
SOLO, WITH VOICE ACCOMPANIMENT	"Autumn Winds"	(German.)
PART SONG	"The Sabbath Song"	(Kreutzer.)
GLEE	"Here in cool grot"	(Mornington.)
PART SONG	"Home, sweet home"	(Old Ballad.)
NATIONAL SONG	"My Native Land"	(Nægelli.)

Doors open at Half-past Seven; commence at Eight o'Clock precisely.

Prices of Admission.—Reserved Seats, 2s. 6d.; Unreserved do., 1s.

THE SOCIETY'S SECOND CONCERT PROGRAMME

The early minutes record a resolution to give concerts on 17 and 24 December but no record of the programme can be found in the papers. However the minutes include an invitation to Mr Bonnington to play a violin solo. The accounts for both concerts were received on 8 January 1862. That meeting also records a change of venue for practices to the Foresters' Hall for a rent of £16 per annum. An indication of a desire to improve standards comes in the meeting of 21 January when it was agreed:

"that all person desirous of joining the C.M.U. shall be tested as to ability by the Conductor and reported to the Committee before election."

The first note of any disharmony appears with the calling of a Special General Meeting for 6 March when the following motion was passed: "that the President write to the Conductor of the C.M. Union requesting him to attend to his duties more regularly than hitherto."

Certainly Mr McCardell did not appear to be attending the committee meetings with the same regularity as the previous year and at the next meeting the Secretary was instructed to write to him requesting him to fix a time for a trial of proposed new members. But it may not have amounted to much, for he was at the meeting of 1 April and conducted the quarterly concert on 21 April. At this concert the band made its first appearance playing Rossini's *Tancredi Overture* as the opening item. The band accompanied the chorus in three numbers including excerpts from Bellini's *Norma*. An "overflowing audience" was attracted to this concert which was given in the Christchurch Town Hall.

On 9 May another Special General Meeting was held to discuss a letter from the St Cecilia Harmonic Society proposing amalgamation.

"Proposed by Mr McCardell that it is desirable that the musical talent of Christchurch should be concentrated into one body. Seconded by Mr Tompkins. (Carried).
Proposed by Mr McCardell that in the event of the members of the St Cecilia Harmonic Society objecting to the name C.M. Union the sub-committee have power to change the name to the Amateur Musical Society or the Canterbury Philharmonic Society.
Seconded by Mr Lucas (Carried).
Mr Bonnington proposes that the sub-committee may have power if desired to change the name of the C.M.U. to any other suitable name except St Cecilia. Seconded by Mr Prince. (Carried).
Messrs Stringer, Foley, McCardell and Tompkins, balloted and elected to represent the C.M.U. in the conference with the delegates of the St C.H. Society and to bring a report to the next meeting of Committee that meeting to be held on Thursday next."

However the minute book records a meeting held on the following Wednesday but apart from the confirmation of the minutes of the 9 May meeting there is no reference to the proposed merger. Three new members were elected to the C.M.U. and the accounts for concerts on 21 April and 2 May (although there is no other reference to a concert in May) were approved. These minutes are the last recorded in the first Minute Book finishing halfway down a page. There are no minutes for the scheduled meeting on Thursday 16th and the rest of the book, about three-quarters of it, is empty. Why this is so is open to conjecture but it seems possible that a new minute book was begun as a result of the merger.

It is a pity that minutes are not available for this next period leaving the newspaper as the sole record.

The move to unite the two societies was foreshadowed in a newspaper item of 26 April 1862.

"Why where there are two musical societies existing, each having ample material of which the other is deficient—should not their forces be united? If this were done we will venture to say that a society would be the result, which would be second to none now in existence in contemplation, though we cannot state this on authority. At all events the experiment is worthy trying."

The merger went ahead and at the next concert on 7 October the name "Canterbury Musical Society" was used. In March the following year the paper records:

"It was to be remembered that some months since the the much-vexed question of "amalgamation" was settled in a very summary but satisfactory manner by a combination of, at that time the rival societies, the Vocal Union and the Cecilian Society."

All concerts up to January 1863 were conducted by McCardell but the concerts for the Grand Opening Night of the Canterbury Music Hall on 15 and 16 June were conducted by Stansell. Nevertheless McCardell was back on the rostrum in December. However it was Stansell who had the distinction of conducting the first major work. Described as a "Grand Rehearsal" Handel's *Messiah* was performed in Mr Bonnington's Music Hall on the evening of 23 May, 1864. A detailed criticism of this performance appeared in the *Lyttelton Times* the following day. After the critic complained that the soloists had been obscured from three-quarters of the audience by the conductor and that it was difficult to hear them because of a large chandelier hanging directly in front of them, he went on:

"Of the choruses we can speak in very different terms. Not one went what could be called badly. Throughout, the basses and tenors, though apparently numerous did not take their proper part in the chorus. The altos, on the other hand, though absurdly few in numbers, made up for deficiency of strength by precision in singing. It seemed to us that several of the tenors and basses were hardly singing at all, or merely occasionally following the lead of others. This will never make a chorus."

In September the "New Town Hall" was opened with a Grand Concert conducted by McCardell who also conducted a second performance of *Messiah* a week later. The *Lyttelton Times* review of this is worth quoting:

"The Musical Society gave this oratorio on Tuesday night, in a manner such as to command the thanks of our musical public. Their previous concert was of so flimsy material as to extort, as our readers may remember, our vigorous protest against such trash, coupled with a suggestion of what we humbly submitted was a proper course to follow. It was certainly a piece of subtlety past our comprehension that, while presenting their programme for that poor concert, they should have been assiduously practising nothing short of the great work of Handel. To perform such an undertaking involves very great trouble in practising, and very great trouble in even collecting the number of singers the work demands . . . Let us return to our concert. The hall was perfectly crowded, and many were unable even to enter. It is certainly too small on those nights when our society

gives us good music. We have nothing but praise to offer . . . The chorus, though weak in bass voices—palpably so in *For Unto us a Child is Born*—did their parts in excellent style; and it is a satisfaction to note that while in our new country we cannot reasonably expect to hear Handel's songs and recitatives delivered as by the talent to be had in England, we may still attain musical proficiency in our choral music. And the evening's experience showed that we are by no means without the elements of success . . . We may fairly congratulate Canterbury on such an achievement in music as this evening's performance, and we look forward to the Society to continue now in so delightful and profitable school."

The Society was obviously encouraged by this for the following year, 1865, it presented both Haydn's *Creation* and Handel's *Judas Maccabaeus*". The latter was conducted by J. Bilton[1] who appears to have replaced McCardell during the year. In May there was a Benefit Concert for McCardell and *The Press* for that day pubished a lengthy leading article exhorting the public to support the benefit in recognition of the Conductor's service to the Society for:

"There is hardly an institution in whose success we take so keen an interest, because we believe there is none so capable of effecting a wide and permanent influence on the tastes and enjoyments of the people. The simple fact that the Society is an amateur one, in which all the performers are amateurs—the few professional gentlemen who assist rendering their services gratuitously, and the officers of the Society doing the work for nominal or no consideration, . . . entitles the Society to every assistance which the public can give."

After favourable references to the recent *Messiah* the writer suggests that the Society ought to be a source of pride to the citizens of Christchurch not only for the enjoyment given:

"but it specially inspires a great number of persons who join in its labours with an object, the pursuit of which tends, perhaps more than any other, to elevate the taste and correct perception of what is true and noble in Art."

The writer then goes on to comment about the local soloists:

"They must be listened to, for the most part, rather with toleration than enjoyment. It is not so with the choruses. There is no reason why the choruses should not be as well sung here as in London . . . It requires no great physical power or very elaborate skill in each singer in a chorus to make up a very excellent performance of the whole. It is in the chorus, therefore, that the Society must look for its great successes. The success of the chorus is peculiarly the work of the Conductor."

What happened to McCardell after this is not clear. The remaining concerts in 1865 were conducted by Bilton as were the first two in 1866. In June 1866 *Messiah* was performed as another benefit concert for McCardell, with Stansell conducting. Whatever the reason for the change of Conductor, it had disastrous consequences for the young Society. The review of Bilton's February concert spoke of the Society's future as follows:

The First Conductor
J. F. McCARDELL

"If report is believed, this concert may be regarded as its last public performance in the existing constitution of the Society . . . The past year instead of having shown an advance in musical art, has displayed a gradual decay, not only in the number of performers, but in the general character of the performances. The falling off of the Society is caused by the change in conductor and the abandonment by the Society of the higher class of music which it began to attempt. Why, at all events, go to inferior music until the principal works of the great masters have been presented?"

Bilton's second concert in April, consisting of a series of excerpts from *Creation, Elijah, Judas Maccabaeus* and *Messiah,* attracted another gloomy review, concluding:

"We might enlarge upon many instances of this kind which all contributed to make the last concert of the Society the worst we ever heard in Christchurch."

No reference can be found to any concerts of the Society between the benefit *Messiah* in June 1866 and a concert on Boxing Day 1867

1 John Bilton was a school teacher who was in charge of the church school which opened at St Michael's in 1851. He was also a part-time teacher of music and singing at Christ's College. It is interesting to note that McCardell, Jennings, Stansell and Parker also appear in this latter category, whilst Merton was a full-time master for 1858 and 1859.

described as a Benefit Concert for Stansell, "Conductor of the Tonic Sol-fa Society", consisting of excerpts from *Creation* and *Messiah* and performed by "members of the Tonic Sol-fa and Musical Societies". The next concert of the Christchurch Musical Society for which we have a record is on 27 August 1869 when Haydn's *Creation* was performed. Whether the Society went into recess or was completely wound up is open to conjecture. An Editorial of 29 July 1867 refers to the "late" C.M.S. It lists amongst the reasons for its failure:

"1. In the first place our conductor though a good musician, was rather too easy with the members of the Society.
2. For the sake of £10 per year we threw over the best conductor in the province, and the rendering of the music performed by the Society in consequence deteriorated.
3. Jealousy among the leading singers.
4. Too much was attempted: "I would suggest that "Messiah" should be given annually at Christmas, for it will always secure a good house, and that another great work should be performed in the winter. The other two concerts should be, one a sacred miscellaneous, and the other a secular miscellaneous concert."
5. During the time of a commercial depression there was a lack of public support."

A public meeting was called in August 1867 of those interested in forming a "new" musical society. It was resolved that the society should be called the "Christchurch Musical Society" and a committee of eight was appointed to carry out all the resolutions of the meeting. Two of this committee were McCardell and Bonnington and three others had names which previously appeared in minutes or programmes of the C.M.U. It thus seems probable that even if the old Society had collapsed altogether, the "new" Christchurch Musical Society contained many former members of the "old" C.M.U., and that there is every justification in regarding the reformed society as a continuation of the old. At any rate a Rule Book published in 1891 regards the Society as having been "Established in 1860" and a "Retrospect" dated 1904 lists the principal office bearers from 1860.

Whether there was any concert activity during 1868 is unclear but the new Society certainly had a success with that *Creation* in August 1869.

"That the public fully appreciated the effort being made to place really first class music before them, was proved by the fact that long before the hour of opening arrived, a large crowd eager to gain admission, had assembled in front of the Town Hall, and when, punctually at the appointed time, the doors were opened, the hall was speedily filled—every seat—nay all the standing room was occupied, indeed hundreds had to go away disappointed at not being able to hear what was really a very creditable performance."

As a consequence of this, the concert was repeated three days later. The conductor for these two performances was Sir H. W. Packer, although McCardell had been listed as Conductor following that meeting in 1867. In December a new conductor appears, Robert Parker. Indeed the concert is called "Mr Parker's Grand Concert" and was the familiar mixture of part songs and solos. Three weeks later Parker conducted *Messiah,* and he was also conductor for three concerts in 1870, Sir Michael Costa's *Eli* in June, a miscellaneous concert in August and *Messiah* again in December. The review for the latter concluded:

"We compliment the Society on having changed their harmonium for the better. But will the conductor or the committee tell us why the harmonium is necessary at all? It makes an offensive, vulgar and bagpipy sound. It is not sweet, and does not harmonise with stringed instruments, still less with the voice. It is used instead of the organ; but children blowing through combs would be quite as like. But we have said enough on this subject, and suppose till the Society can afford to buy an organ we must submit to suffer the intolerable infliction of an harmonium."

The first concert in 1871 was a performance of Mendelssohn's *St Paul* on 8 June, repeated two days later. One of the soloists in these performances was Dr Julius von Haast.[1] The next concert, a miscellaneous programme, was Parker's last as Conductor, although he reappeared to conduct one concert in December 1873. The new conductor was Arthur Landergan [2] who directed a miscellaneous programme in October ("the performance reflected great credit on the Musical Society, testifying to the unwearied industry and ability of the conductor") and *Messiah* in December. He conducted three concerts in 1872 which included performances of *Acis and Galatea* (Handel), *Judas Maccabaeus* (Handel) and *Creation* (Haydn). The following year he conducted the May concert and *Messiah* in December. In the week before *Messiah,* Parker conducted Spohr's *God, Thou Art Great* coupled with Mendelssohn's *Hymn of Praise.*

By this time the Society had once again changed its name. On 17 December 1869 there had been established "The Mendelssohn Society, Christchurch" and its annual report for 1870 shows that Robert Parker was its Conductor. The membership of this choir was limited to fifty and the report describes its determination:

1 The famous geologist and explorer who became the first Director of the Canterbury Museum in 1868.
2 The previous year Landergan had conducted a choir of 160 voices in the Wesleyan music festival performance of *Messiah* in the Durham Street Church.

"to make their performances gradually superior in expression and cultivation to those of larger societies, and which object the Committee hopes to attain more speedily by securing the undivided attention of their Musical Director, whose twice repeated election as Conductor of a rival Musical Society . . . is a gratifying proof that their confidence in his ability has not been misplaced."

The report then goes on to propose an increase in subscriptions so as to offer the Musical Director an honorarium of not less than £50 per annum on the understanding he will be their Conductor only and for no other Musical Society in Christchurch. Hence his replacement by Landergan in 1871. However on 20 May 1873 meetings of the "Mendelssohn" and "Musical" Societies were held and each passed a resolution to go into liquidation until 1 July, when the two societies would merge and become the "Christchurch Harmonic Society".

"We hope now that the long desired musical union has taken place that music in Christchurch will make even greater strides than has been the case hitherto."

In order to satisfy both Musical Directors, Parker conducted the first concert on 15 December with Landergan playing the organ and the roles were reversed on 23 December for *Messiah.*

Neither conductor remained with the Society, for the Conductor for 1874 and 1875 was J. Knox, who was also a leading singer. He conducted three of the concerts in 1874, *St Paul* (May), *Samson* (October) and a double bill in December, Haydn's *Imperial Mass* (now known as the *Nelson Mass)* and Mendelssohn's music for *Athalie.* In the June concert Knox was a soloist in Romberg's *Lay of the Bell* and a Mr Walcot conducted. In the following year Knox sang the part of *Elijah* in October, N. G Barnett conducting. Works conducted by Knox in the other concerts that year included *Creation. Naaman* (Costa) and *Messiah* (with Barnett on the organ). Robert Parker was back as Conductor in 1876 for two years[1] The review of his performance of *The Seasons* in May shows concern at the reduction in numbers of performers:

" . . . indeed, the society would almost appear to be going the way of most musical associations in Christchurch—for a time being entered into with great zest and vigour and gradually failing, simply for lack of interest among the members . . . It would be a lasting disgrace to the place if this—the only remaining choral society, should be allowed to fall to the ground, and it would be well for the members to bestir themselves and support the efforts of their energetic conductor to place the society in as good position numerically as we understand that it is financially."

The 1877 concerts were given under the title "Christchurch Musical Union" although a return to "Christchurch Harmonic Society" appears in 1879. The fourth concert for 1877, in December, took place in St Michael's Schoolroom and was conducted by Col. Alexander Lean[2] with piano accompaniment. This was odd because the work performed was *Creation*—as the review put it: "*Creation* without an orchestra was like *Hamlet* without the Prince of Denmark". But the notable thing about this concert was that two of the solos were sung by Signora Caranti Vita from the visiting Italian Opera Company—the first overseas soloist in the Society's history.

Evidence of activity in 1878 is a little sketchy although there was a performance of *Messiah.* Landergan was back as conductor in 1879 and there are records of three concerts, the first two being given in St Michael's Schoolroom "to a very good audience of 300 persons". Haydn's Mass No 1 in B flat major was performed, presumably the *Heiligmesse,* and it is interesting to note that this was the last time a Mass was performed until 1956 when the Society sang the Faure *Requiem.*

The programme for *Messiah* on 23 December 1879 is headed "Christchurch Harmonic Society, Season 1879-80, the Third Concert". The next recorded programme is headed "First Concert of the Season 1880-1881" and in pencil someone has written "Dec 2nd". Whether there had been any concerts of the 1879-1880 season earlier in 1880 is unclear but Landergan is described as "Hon Conductor" in both programmes. In 1881 the Society was reconstituted on a broader basis and became the "Christchurch Musical Society" once again. There was another new conductor, Henry Wells[3], whose first concert was *Elijah* in October. Wells remained conductor until the end of 1885, the longest unbroken service to that point.

Amongst the works that received their first performance by the Society during Wells' period were Handel's *Theodora,* Mendelssohn's *Walpurgis Night* and *Lauda Sion,* Schubert's *Song of Miriam* and two works by Nils Gade *The Erl King's Daughter* and *The Crusaders.*

Wells was followed as conductor in May 1886 by Arthur Towsey who had been appointed as

1 Robert Parker arrived from England in 1869 to be organist at St Michael's. In 1878 he went to Wellington to a similar position at St Paul's. He became conductor of the Wellington Musicial Union and also the orchestral society. He received the C.M.G. in 1930 and died in 1937.

2 Lean was an architect who came from London in 1851. He is regarded as the father of the orchestra in Christchurch, forming the Orchestral Society in 1871. He was a Colonel in the Volunteers becoming commander in 1882.

3 Henry Wells was the organist and choirmaster at Christchurch Cathedral.

the first conductor of the Christchurch Liedertafel when it was formed in the previous year. Towsey had only two years in office, his last concert being in July 1888, before leaving Christchurch to settle in Melbourne.

The mixture of works performed was much as before, a new Gade work, the dramatic poem *Comala,* was introduced and the Handel repertoire was extended to include *Alexander's Feast.* Mendelssohn's *The Lorelei* and a work by Cohen called *The Sleeping Beauty* were also performed.

By now the Christchurch Musical Society was firmly established and was about to blossom into its first great period of success. The concert of 24 May 1888 was of particular significance, for on that occasion the orchestra was led by Mr F. M. Wallace who also played Beethoven's Romance No 2 for violin and orchestra. He also led in the next concert, in July, his wife being the soprano soloist, and three months later he made his debut as Conductor.

FRANK MACKENZIE WALLACE
Born 1852, arrived in Christchurch 1887.
Conductor 1888-1904. Retired to Wanganui 1905.

SECOND MOVEMENT

(1888 - 1921)

Allegro ma non troppo

F. M. Wallace was a violinist and a musician of some distinction who originally came to New Zealand from London for the benefit of his health. At that time the Musical Society ran its own orchestra as well as choir, so that even if there had not been a vacancy for conductor, Wallace would have been welcomed into the orchestra. As it was, he was appointed the Society's new Conductor in 1888. At the same time he was also appointed to succeed Arthur Towsey as conductor of the Liedertafel. Wallace's first concert as conductor was on 25 October 1888 when Nils Gade's *Psyche* was presented. It met with a favourable review:

"The music is far above the ordinary average cantata; indeed, it rises to the height in parts of grand opera, the combination of harmony being exceedingly melodious. It also possesses the merit of being equal in point of excellence both in regard to the orchestral and vocal portions In both, the composer has been lavish of his genius, and the result is a well-balanced and thoroughly finished work. There can be no doubt as to the exacting nature of the music, particularly the vocal solos. Indeed, it is to a large extent above amateurs to give it with full effect. That the members of the Musical Society succeeded last night in some degree, at least, speaks volumes in favour both of their own industry and talent and also the conscientious and zealous work which must have been bestowed upon the rehearsals by the conductor, Mr Wallace . . ."

There must have been a different reviewer in 1892 when the Society repeated *Psyche,* for *The Press* recorded, "One is at a loss to understand why the Musical Society should have selected *Psyche* for performance . . ."!

Wallace's second concert was *Messiah* just before Christmas. The Annual Report of 1888 stated:

"Your Committee, desiring to make the *Messiah* concert a special feature, invited the assistance of the musical public in Christchurch, with such success that the first performance was given on December 20th in the Palace Skating Rink by an orchestra and chorus of over 290 members, to by far the largest musical audience ever assembled in New Zealand. The performance was in every respect a most satisfactory one, and was repeated on Christmas night. It should be mentioned that Mr Donnolly, the proprietor of the Skating Rink, rendered most valuable services in making these performances a pecuniary success, and, in the opinion of your Committee, has behaved with great liberality in his financial dealings with the Society.

A large portion of the musical success of the Society during the year is due to the markedly increased efficiency of the orchestra, an increase in the opinion of your Committee undoubtedly owing to the influence of Mr Wallace."

The Annual Report also records that the number of performing members in the Society was

107 which seems to have been about the average for the preceeding five years or so. The Balance Sheet makes interesting reading: the expenses of the four concerts were £75/15/4d and the proceeds were £57/3/2d. The Society started the year with £4/13/8d in the bank and ended it with £9/9/6d. The Conductor and Leader were both paid £50 salary. The subscriptions for both performing and non-performing members were 21/- and this brought in an income of nearly £230. This shows that it was the members that made the society financially viable. It also shows that the members were obviously of the well-to-do class for in those days the average weekly wage would not have been much more than £1.

The choice of the Palace Ice Rink for *Messiah* had obviously been a good one for it was used the following year for all four concerts. In May, Gade's *Crusaders* was coupled with Rossini's *Stabat Mater* and the August concert contained orchestral items including some violin solos by the conductor. It also included the cantata *The Ancient Mariner* by J. F. Barnett. In congratulating the society on a very intelligent performance, the critic also noted that the large audience found the Rink to be a very cold venue. Another large audience which attended the third concert, Haydn's *Creation*, included His Excellency the Earl of Onslow, the Governor. Inevitably the December concert was *Messiah*. For this the Musical Society was assisted by members of the Liedertafel and Motett Societies and "all leading choirs in Christchurch and suburbs, forming the largest choir ever witnessed in Christchurch."

Some indication of Wallace's impact on the Society is gained from the fact that the performing membership in 1889 rose to 204. During 1889 a General Meeting was called in June to consider a letter that had been received from "Mr Wells Motett Society" inviting the co-operation of kindred societies in making the Santley Festival a success. (Mr Santley was a visiting English bass). The recommendation of the Committee to members of the Musical Society was

> "That the Musical Society recognises the proposed visit of Mr SANTLEY as a favourable opportunity for a GRAND MUSICAL FESTIVAL, and is prepared to join forces with kindred societies and choirs in Christchurch to work to such end, and begs to suggest the following as a basis of arrangement in respect thereof,
>
> (1) That a working committee of twelve gentlemen be appointed, three from each of the following Societies:—the Liedertafel, the Orchestral Society, the Motett Society, and the Christchurch Musical Society.
>
> . . .
>
> (4) That the Combination be called "The Christchurch Music Festival".
>
> (5) That the Nett Profits (if any) be devoted to Charitable purposes in Christchurch, divisible as the Committee shall decide.
>
> S. HURST-SEAGER
> Hon. Secretary"[1]

Unfortunately there do not seem to be any records as to whether this Festival eventuated or was a success, nevertheless it is interesting to see this early attempt at a music festival in Christchurch.

Evidently the cold of the Ice Rink caused a change of policy in 1890, for it was decided that only Subscribers and their friends would be admitted to the concerts which were to be held in the Oddfellows Hall, a venue that had been used fairly regularly from 1872. In order to suit the wishes of many members, the Committee determined to make their Entertainments of a more varied character, one concert, at least, consisting of purely miscellaneous items—the orchestral work to be made a special feature. Thus the first concert included Schubert's *Trout* Quintet and Cowen's Cantata *Sleeping Beauty*. The second concert was attended by His Excellency the Governor, Lord Onslow, and consisted of a performance of the cantata *The Bride of Dunkerron* by Smart. The third concert opened with a Mendelssohn Piano Trio and ended with the dramatic cantata *Joan of Arc* by Gaul, performed for the first time in Christchurch. Wallace's wife was the soprano soloist in this and Wallace himself played in the trio as he had done in the quintet earlier. Generally the critics were kind but there was one adverse comment:

> "There is just one little matter which may be referred to before speaking of the cantata in detail, and that was the annoyance caused by the orchestra at the end of each number setting to work to tune their instruments. Not only was it most unpleasant and jarring to the musical ear, but it also completely destroyed the continuity of the numbers. Mr Wallace, it is to be hoped, will put a stop to anything like this in the future."

The second concert in 1891 was probably the first occasion in which a work by a local composer was premiered. A special meeting of the Committee was called on 9 February:

> ". . . to consider a proposal to perform at the Second Concert of the Season Mr Luscombe Searelle's Cantata *Australia*. Mr Wallace gave details of Mr

1 Seager (1856-1933) was one of the most influential architects in Christchurch. He bridged the 19th century architecture of men like B. W. Mountfort with that of the 20th century.

Searelle's proposal with regard to the production of the latter's Cantata *Australia* by the Society at the Theatre Royal. Mr Wallace having declined Mr Searelle's first proposal to undertake the matter himself. Mr Wallace stated however that, in the event of the Society declining, it was his intention to ask permission to accept Mr Searelle's first proposal to him. After some discussion it was resolved on the motion of Mr Blackburne that Mr Luscombe Searelle having offered to give a performance of his Cantata *Australia* in the Theatre in conjunction with the Musical Society, the members of the Society be recommended to accept the offer, subject to a satisfactory arrangement of details by the Committee."

Apparently no time was lost in arranging these details for there was a further special meeting on 17 February when William Izard submitted two proposals as a result of the negotiations. The proposal adopted was:

"Mr Luscombe Searelle to pay £50 towards expenses, Society to pay the balance. After payment of all expenses balance to be divided. Mr L. S. guaranteeing to keep expenses of items set out below within the respective amounts. £33 to be allowed for expenses of Mr Wallace and rent of Society's Practice Room. Mr L. S. to have management of all incidentals. Concert to be given two nights. In estimating profits 2/6d to be allowed for each Society member's ticket used, such tickets to be available to any part of the house. Society to pay orchestra as arranged by Mr Wallace. Expenses:

Rent	£15 2 nights 2 rehearsals
Advt.	£ 6
Printing	£ 4
Platform	£ 5
Incidentals	£ 5
	£35

Searelle conducted the performance with Wallace leading the orchestra. It was preceded by some short items which included Beethoven's Romance in F played by Wallace and a solo from Mrs L. Searelle who was also one of the four soloists in the cantata. The critics considered that the orchestral effects were very clever and well executed. In addition to the two concerts planned, it was decided to perform it a third time. The minutes record a profit of £7/13/9d for the two concerts and £6/12/9d for the repeat. The Annual Report recorded:

"This year has proved remarkable, in that the Society has produced a Cantata called *Australia,* the music and words of which are the work of a native of this city, Mr Luscombe Searelle."

The next concert in August contained two works *Lauda Sion* (Mendelssohn) and *Comala* (Gade) and there was another change of venue for *Messiah* in December to the Durham Street Wesleyan Church. Incidentally the Annual Meeting for 1891 was held in the "Durham St. Wesleyan School Room". This is the first reference in the Society's records to the Durham Street Hall which has been the venue of the Society's weekly Tuesday practice ever since.

The "Press" review of *Messiah* is worth quoting:

"It is customary in newspaper criticism to acknoweldge towards the tail-end of a report that Mr F. M. Wallace conducted, leading one to suppose that a conductor is a species of human metronome who is set going to keep the time. We who know that the work of the conductor means the success or the failure of a work produced, even more, that its success is almost entirely owing to him, and that for complete or partial failure he is responsible to a small degree only, beg leave to speak of our conductor first and give him his well-deserved meed of warmest praise."

Up to this time there had been a fairly steady turnover in the offices of Secretary and Treasurer, and the same person frequently fulfilled both offices. H. H. Loughnan had been Secretary twice, before he did a four-year spell from 1880-1883. Arthur Appleby, who was also a tenor soloist on occasions, was Secretary/Treasurer for four years from 1883-87. However, 1892 marks a turning point in the adminstration when Thomas Garrard assumed the joint offices of Secretary and Treasurer and occupied them for fifteen years until the end of 1906. The detailed scrapbook of programmes and newspaper cuttings becomes more comprehensive from this time and there are many circulars included, that are signed "Thos. Garrard, Hon. Secretary". At the same time Mr Justice Denniston became President and occupied that office until 1904, also a record term to that point. Previously Hon E. J. J. Stevens had been President for five years (1880-84) and Sir John Cracroft Wilson (1862-4 & 1873) and W. J. W. Hamilton (1869-72) had served four. All these gentlemen were notable citizens of Canterbury at the time. During all this period the President chaired the Committee and there was no office of Chairman. The revised rules of 1891 state (rule 3):

". . . In the absence of the President, a Chairman shall be elected at each meeting of the Committee from amongst Vice-Presidents present, and if there be no Vice-Presidents present, then from among the members of the Committee generally."

A question of a different nature was raised following the Society's first concert of 1892.

"We must, however, strongly protest against the ill-advised step on the part of the Society for requesting their patrons to appear at the concert in evening dress. It is a pretty scene, and one that we greatly admire, to see a large gathering of ladies in graceful evening dresses, but there is no reason why it should not be optional for everybody to dress as they like. Music is an art that knows no class distinctions, and it is

the duty of its professors, and certainly every musical society, to make converts of all classes. Theirs is not the way to accomplish this end. If they feel inclined to introduce aesthetic reforms, we would recommend, by way of example, the abolition of encores and a better regard for accuracy in their programmes etc. But this step is no more justifiable and no more required than would be the demand for a swallow-tail coat when we look at a picture, or for kid gloves when we drink in the architectural beauties of the Christchurch City Council yards."

Whether the Society took any notice of this criticism is not recorded but two months later it entered the field of concert promotion. In July the Society arranged three concerts by the Ovide-Musin Concert Company. Ovide Musin was a visiting Belgian violinist and his company included Eduard Scharf (piano) and Annie Louise Tanner-Musin, "the pupil of Madame Marchesi, the most famous teacher of singing of the age." Initially the Society had turned down the request to share in the risks of these concerts but a letter from F. M. Wallace stating that he, together with Messrs Meares and Garrard, undertook to guarantee three-quarters of the project and to donate any profits of the season to the Musical Society's funds, caused the Committee to change its mind By all accounts these concerts were well received and a resounding success. As a result the guarantors were able to hand over to the Musical Society the sum of £71/18/4d, and a hearty vote of thanks was passed to Messrs Wallace, Devenish-Meares, Garrard, Izard and Malcolm, the guarantors, for their valuable and generous aid.

This would have been a welcome addition to the Society's funds for it was recorded earlier in the year that "The Christchurch Musical Society has for a long time been langishing for want of encouragement." The new Secretary, Thos. Garrard, was reported to have made several suggestions to the committee to improve things. From amongst them it was decided to institute an "open night" on the first Tuesday in each month (except when near a concert), when the ordinary rehearsal would terminate at 9 p.m. and the rest of the evening be devoted to the performance of a programme of songs etc., to be contributed by members. Each member would have the privilege of bringing one guest. It was thought that this would create an increased interest amongst performing members. The first of these took place on 6 April and *The Press* recorded: "Musical refreshments were liberally dispersed to an appreciative and numerous audience, eager to partake of the good things provided, and certainly there were some very good things." At the second of these evenings, in June, there was a presentation to the accompaniste, Miss March, in recognition of her voluntary services over the past four years. There were further open nights in September and October. December brought yet another *Messiah* but with a notable difference; *The Press* of 21 December records:

"Last night for the first time in the history of music in Canterbury the Christmas oratorio was produced under circumstances befitting its character. That the Cathedral, more especially from the fact that it has the finest organ in the city, is the proper place for oratorio goes without saying, but until last night this has not been possible. The success of last night's performance is a proof if one were wanted that the Cathedral is the best place for the production of a work such as that under notice."

The annual report for 1892 recorded that at the start of the season there had been a nominal roll of 150 yet the average attendance for the first six practices was only 37. The roll was revised to become 132 and average attendances became 70, at final rehearsals 82, and in performance 92. Thos Garrard made valiant attempts to improve this state of affairs and, in a circular dated 22 April 1893, he threatened to resign unless the members were more regular in their attendance. Perhaps this was a symptom of flagging interest in the choir. In July Garrard made another move to restore the fortunes of the Society by proposing to the committee, that there should be an amalgamation of the Musical & Orchestral Societies, and he promised to draw up a scheme for future consideration.

At the September meeting he submitted a rough scheme and reported that he had sent a copy to the orchestral society. The reasons given in the minutes were:

"The ever increasing list of musical organisations of Christchurch and suburbs (1 Musical, 2 Orchestral, 3 Liedtertafel, 4 Motett, 5 Liederkranzchen, 6 Sydenham, 7 Savage Club, 8 Chamber Concerts) with their struggle for existence calls for the serious consideration of those interested in the above, and it is suggested that an amalgamation would be to the decided advantage of both by making one strong institution, one list of subscribers, one Committee of Management, reduced working expenses and an increased support from the general public."

A meeting of delegates from both Societies took place on 21 September and a trial period of three months was agreed to, with each Society maintaining separate financial organisations. However, by the end of November the Societies were ready to act. At a meeting on 30 November it was unanimously resolved:

"1st That having given the amalgamation proposals a trial the Committee are of the opinion that the same should be adopted to take effect as from 1st January . . .

2nd That any property now rested in the hands of Trustees, Messrs Wynn-Williams & Bonnington,

be transferred to the trustees of the combined society, all monies handed over to the Treasurer of the same and that the Orchestral Society be dissolved.

3rd That provided after twelve months experience it is found that the union has not proved satisfactory the orchestral members shall have the right to retire from the combination with the re-transfer of the property now handed over."

There was a general meeting of the Orchestral Society on 4 December at which the merger was adopted unanimously. It was reported that the Society had a deficit of about £40 and it was resolved to give a special concert on 14 December to provide for the deficiency. The Musical Society held its Annual Meeting on 30 January 1894 and adopted the new constitution with the change of name to "Christchurch Musical Union". The officers of the amalgamation remained much the same as before, Mr Justice Denniston remained President, Wallace was still Conductor, and Garrard was both Secretary and Treasurer, although F. C. Raphael, Secretary of the Orchestral Society, was made Joint Secretary with Garrard.

The first concert after the amalgamation was in May 1894 and it was reported that 1054 persons attended:

"That the concentration of our musical talent into one focus, which has so consistently and persistently been urged in these columns, is a step in the right direction, was amply proved, not only by the large attendance . . . but by the very high standard of musical excellence attained . . . Taken throughout, the concert was one of the best given here, and the organisation is to be congratulated on the genuine musical success achieved by them."

That first programme was largely orchestral with some vocal solos interspersed. The second concert, in June, featured the opera *The Erl-King's Daughter* by Gade and was also given to a large audience in the Tuam Street Hall A note from the Secretary dated June 1894 addressed to "new lady members" says:

"It is a rule of the Society that all lady members wear either white or black dresses at the concerts; with red bows for soprano and blue bows for altos fastened on the right or left shoulder. Ladies wearing black must sit in the centre of the platform."

As well as five subscription concerts during the year, the Union presented a concert in the Opera House in November, in aid of the Wairarapa Relief Fund. This drew an overflowing house and about £150 for the fund. A footnote to the final programme attested to the success of the amalgamation:

". . . The Committee desire to thank the musical public of Christchurch for the support accorded to the Amalgamated Society. The large list of subscribers, and the appreciative audiences at the concerts, giving full evidence that the action of the Committee, in their effort to popularise and encourage the taste for good music, has been met with public approval."

The Annual Meeting held on 30 January 1895 endorsed this. The Annual Report stated that the year had been "eminently satisfactory" and that the amalgamation had been a success. In seconding the motion to adopt the report, one of the Vice-presidents, W. Devenish-Meares, said:

". . . the success of the Society was primarily due to the Secretary, Mr Garrard, who having brought about the amalgamation, had accomplished a task it was at one time doubted he would be able to carry into effect. (Applause). The Society had struggled against adversity from year to year, but with regard to the last year, all connected with the Musical Union had every reason to be satisfied with the result. In 1890 there were 100 subscribers, in 1894, 277; in 1890 the receipts were £205, in 1894, £373; in 1890 the debit balance was £68, in 1894 there was a credit balance of over £20 (loud applause). How largely all this was due to the Secretary members would fully understand. (Applause). But no matter how thoughtful, energetic and careful a Secretary might be, his efforts would be frustrated unless he was supported by the performing members of the Society, and the highest compliment which they could pay to Mr Garrard would be to show during the year that they had entered upon, that they appreciated his efforts, and had decided to do more in the future than they had done in the past . (Applause)."

Following the formal part of the meeting the Secretary was presented with a gold watch and chain as a substantial expression of appreciation of the services he had rendered to the society and Mrs Garrard was presented with a pair of scent vases by the ladies in recognition of her "services and sacrifices" in the interests of the society.

Conductor Wallace was honoured in August 1895 with a Complimentary Concert given by the musical associations of Christchurch, the Liedertafel, the Liederkranzchen and the Cathedral Choir joining with the Musical Union. *The Press* commented:

"Here in a small population we have at least four separate musical organisations which, if combined in one as was the case last night, would be able to advance music to that status in Christchurch which the importance of the city and the love of the divine art entitles it to . . ."

Perhaps it was these sentiments that led the committee at its 3 October meeting, to consider the mounting of a Musical Festival for 1896. By the end of the month sufficient guarantors had been obtained for the committee to resolve to invite co-operation from the Motett and kindred societies in the forming of a Festival Committee. The first meeting was held on 14 November with representatives from the Liedertafel, Liederkranzchen and Society Musicians, regret being expressed that the Motett Society was not present "particularly as the date and

time had been specially arranged and agreed upon with Mr Wells to suit his convenience". Wells, on the other hand, sent a letter to Garrard (copy to *The Press* for publication) saying that it would not be convenient for him to attend the meeting and setting out his terms for a Festival. The climax came at a meeting of the Festival Committee on 28 November which was fully reported in *The Press* the next day. There was a division of opinion as to whether the Festival should be described as "of the Musical Union, with the co-operation of kindred Societies" or "under the auspices of the various Musical Societies in Christchurch" and also over the division of the work between Messrs Wallace and Wells. Whilst it was agreed that Garrard and the Musical Union had been the prime movers in the Festival and had obtained the guarantors, the Motett Society felt that they would be "annihilated" and that once other Societies had been included no one Society should be made more prominent. But the position between the Conductors of the two Societies was more serious, so much so that Garrard tendered his resignation "because he declined to act as a buffer for eight months between two professional men, who could not agree under any circumstances when brought together. In fact, the wider apart they were kept the better." A week later another meeting was held and the Festival formally abandoned.

The Annual Report for 1895, presented to the A.G.M. in February 1896, recorded the Music Festival proposal briefly, stating that it was advisable not to proceed with the scheme because so many preliminary difficulties were experienced! It also recorded that the Society had performed at the opening of the Industrial Exhibition and that an aim had been to raise funds for an Industrial Hall, "which it is hoped if erected will provide a suitable Concert Hall for the city, a building much required." This Annual Meeting was followed by a Special Meeting at which the Society resolved to become incorporated under "The Unclassified Society's Registration Act, 1895" passed the previous year. In fact the Society became the first organisation in Christchurch to be so incorporated.[1]

The rivalry, if it existed, between the Musical Union and the Motett Society and their conductors, could not have been particularly serious, for the Motett Society was amongst the kindred Societies that took part in the 1895 *Messiah* at Christmas. Then in December 1896 there was a "Complimentary Concert" for Henry Wells by the Combined Musical Associations with the C.M.U. Orchestra led by Wallace and conducted by Wells. This concert was also a performance of *Messiah* and was occasioned by Wells' departure on a visit to Europe. At the committee meeting in January 1897 the Secretary reported that he had sent an invitation to the members of the Motett Society with the view to their becoming members of the Union during the absence of Wells. Two years later the situation was reversed. In November 1898, the committee received a letter from Wallace containing his resignation owing to medical advice, the Conductor intending to take a lengthy holiday in Europe. This was obviously a bombshell to members of the committee who adjourned their meeting until later in the week. It was then resolved that Wallace be re-appointed Conductor for the ensuing year but that he be granted twelve months leave of absence. In the meantime the indefatigable Secretary had contacted Wells with a view to combining with the Motett Society for the coming season. Wallace's penultimate concert was billed as a "Complimentary Farewell Concert" by the Musical Associations of Christchurch and he shared the conducting with Wells. Wallace was farewelled by the Bishop of Christchurch, Churchill Julius, and then the following was read:

> "The enforced absence of Mr Wallace, the conductor of the Musical Union, owing to ill-health, has placed the committee in a difficult position. A unanimous opinion was expressed that the post should be kept open for him, provided satisfactory arrangements could be made to carry on the work of the Society during his absence. With this object in view negotiations have been opened up with the Motett Society that the two Societies should combine and work together for the year, under the conductorship of Mr Wells."

Wallace's last concert was a week later when Beethoven's 4th Symphony and Rossini's *Stabat Mater* were the major works. *The Press* records:

> "There was if possible, a larger attendance than on any previous occasion, and the rush for seats when the bell rang was even more exciting than before. . . . Last night's success became a veritable triumph, on which the conductor and orchestra may well combine to congratulate themselves . . ."

The five concerts in 1899 were all conducted by Wells and given in conjunction with the Motett Society. The first concert was Handel's *Samson* and the last *Messiah*. Two concerts were orchestral with solo items and the remaining

1 The records of the Assistant Registrar of Incorporated Societies list the Society as number 1, having been registered on 21 February 1896.

concert included the dramatic cantata *The Ancient Mariner* by Barnett.

Wallace was back for 1900 and his first concert, in May, was Frederick Cowen's Cantata *The Rose Maiden*. The pattern of the concerts for the seasons that followed were much the same as before—some orchestral with solos, some partly choral, and one or two major choral works in the year. Choral works performed during this period included Mendelssohn's *Hymn of Praise, Hiawatha's Wedding Feast* and *The Death of Minnehaha* by Coleridge Taylor, Sullivan's *The Golden Legend*, another repeat of *Psyche*, several performances of *Messiah* as well as *Creation* and *Judas Maccabeaus*.

In 1904 the Musical Union again promoted an overseas visiting artist. During August and September the English bass Watkin Mills appeared in three concerts entitled "Watkin Mills Season". The first of these was a concert performance of Gounod's *Faust* with Watkin Mills as Mephistopheles. The Society had, in fact, presented it as its first subscription concert in June. Wallace had introduced concert operas to the repertoire, with *Faust* in 1896 and the following year *Cavallaria Rusticana* was performed. The other Watkin Mills concerts featured solos by the English bass with the Society's orchestra in one and with piano accompaniment for the other. The programme for this last concert contained a note that in its 45th year the Society had 385 subscribers, the largest number experienced in its history. Three months later Wallace gave his last concert; in a letter to the committee, printed in the final programme he wrote,

"Will you please inform the Committee that I shall not be available for the Conductorship after Christmas. I have for some considerable time looked forward to being able to retire from public life, the strain of which tells on my somewhat nervous and excitable temperament more and more as years advance, and I have now decided to terminate all professional work at the end of this year. I do not care to attempt to express how deeply I feel the severance of my connection with the Musical Union, the Society has provided me with a most congenial occupation for many years and from the ranks of its members and supporters. I have made a host of close and dear friends —but I am glad to be able to retire before I can be reproached with perceptibly waning powers. The Society has during the sixteen years or so I have been its Conductor, seen many ups and downs. It is now, however, established on a firmer basis than at any time in its history and I sincerely trust and most thoroughly believe it will not only maintain the honourable reputation it has gained but that it will continue to improve in artistic merit under the guidance of my successor."

In announcing Wallace's retirement the programme stated "The loss to the Society and to all lovers of good Music will be almost irreparable" and it went on to point out a resolution of the Committee:

"That this committee has received with great concern and sincere regret the resignation of Mr F. M. Wallace as Conductor of the Musical Union, a position he has held for the last sixteen years, to the great advantage of the Society and its members and the enjoyment and appreciation of the music-loving people of Christchurch. This committee desires to place on record its heartiest appreciation of his valuable services during the long time he has been connected with the Society, and its warmest thanks for his untiring energy and painstaking and efficient work, accounting in no small degree for the highly successful position now held by the Society."

To mark his last concert the Liedertafel were invited to perform and they closed the programme with *Student's Parting-Song* by Mendelssohn. Prior to that, a farewell address was given by Albert Kaye, a Vice-President of the Society and the newly-elected President of the Liedertafel. In fact the following year Kaye became President of the Musical Union, an office he held for eight years.

The December programme also included an announcement to the Subscribers:

"The importance of securing a suitable successor to Mr Wallace who would maintain the high musical reputation the Society has gained under his able direction, has been a subject of serious consideration to the Committee, and it has now pleasure in announcing that the position has been offered to Dr Bradshaw of the Christchurch Cathedral, and accepted by him. The high musical attainments of Dr Bradshaw are too well and favourably known to need comment. The Committee is confident . . . that the high repute and popularity of the Society will be fully maintained under his able direction."

Dr J. C. BRADSHAW
Conductor 1905-12 and 1915-21

Dr J. C. Bradshaw opened his career with the Musical Union on 16 May 1905 in a concert performance of *Cavallaria Rusticana*. By this time the roll of subscribers had risen to 430 and as a result of this large increase, the committee had been unable to make available any seats for the general public, who was accommodated by a repeat performance two days later. On 3 August, the second subscription concert for 1905, Bradshaw conducted the Society's 200th Concert, a miscellaneous programme of orchestral items and songs including Beethoven's 1st Symphony.

Six weeks later came the return visit of Watkin Mills, this time with a complete vocal quartette. There were four concerts in the Watkin Mills series but the Society was only directly involved in the last two. The orchestra played in the third concert and in the final concert Spohr's *Last Judgment* was performed with the Watkin Mills singers as soloists. Of this latter the *Lyttelton Times* recorded:

"Frankly the orchestra was as consistently poor as the chorus was consistently good . . . The orchestra was consistently out of tune, and the French Horn deserves an honourable mention all to himself in this connection. . . . It is a relief to turn from the weakness of the orchestra to a consideration of the strength of the chorus. The Musical Union has never put a better chorus upon the platform."

Maybe the fact that Wallace was primarly an orchestral musician, whereas Bradshaw's strength was in choral music, brought about this state of affairs. Whatever the reason Bradshaw took steps to remedy the situation. A circular letter was sent to all the orchestral players in October by the Secretary, emphasising words spoken to the orchestra by the conductor at their last two rehearsals. He complained that the average attendance had been about 30 out of 50 and that many players had been arriving late or leaving early:

"but without regular attendance and serious work, success is impossible, and knowing this I feel that unless you can support me more generously during the next few weeks I shall have to give up the Conductorship at the end of the year."

His words evidently had some effect for the review of the final concert in December said:

"The reproach that the orchestra has not always been up to the high level associated with the vocal work of the Union was emphatically removed last night."

For the first concert in 1906 Leoncavallo's opera *Pagliacci* was presented and the other major works in that year were Mendelssohn's *St Paul* and *Messiah*. In 1907 there was a revival of Alfred Hill's cantata *Hinemoa* which had first been given in 1898; Stanford's *Revenge* was on the same programme and repeated in the September concert three months later. Other works to be performed during this period were Beethoven's *Choral Fantasia, Hiawatha* and Elgar's *King Olaf*. This latter, performed in 1909, was the first time the Society had presented an Elgar choral work.

By this time there had been an important change in the management, for at the end of 1906 Thomas Garrard decided to call it a day. At his request the last concert for the year was *Messiah* and the programme for that concert contained the following tribute:

"The musical public will learn with much regret that Mr Thos. Garrard, for sixteen years Hon. Secretary and Treasurer of the C.M.U., has definitely decided to retire from the positions he has so long and worthily filled. When he accepted office in February 1892, the membership of the Society consisted of 70 Honorary and 72 Performing Members, and the finances showed a debit balance of £86. To meet this deficiency, Mr Garrard assisted to organise a "Leap Year" Concert, which proved a great success, and with other efforts the year ended with a credit balance of £32. In 1894 he initiated and carried through the amalgamation . . . In 1898, the number of subscribers increased to 303 and Performing Members to 137 in the Chorus and Orchestra. In 1905 the Subscribers numbered 508, the Chorus 180 and the Orchestra 50. The Balance Sheet showed £121 to credit, after spending £106 for new music. Mr Garrard has thus realised his long cherished ambition, and materially assisted to bring the Union, through many difficulties, to its present position of popularity and financial standing. The thanks of the musical community are due to one who has by his own untiring energy, foresight, and indefatigable hard work done so much to raise the standard of music in our midst."

Garrard was farewelled by the Society at the A.G.M. in January 1907 when he was presented with an illuminated address and a purse of sovereigns. His successor was another man who was destined to play a significant part in the history of the Society, H. Antill Adley. He was to be Secretary and Treasurer for the next five years until 1911. Four years later he again took up the office of Treasurer and in 1918 he became the first "Chairman" of the committee to be listed as such in the programme. He relinquished this office in 1920 but he still had a considerable contribution to make.

The year 1910 marked the Society's Golden Jubilee and there was a lengthy review of the Society's history in *The Press* on 23 May. The Jubilee itself was celebrated in November with a social gathering of members which included a musical programme, refreshments and dancing. A week later a Jubilee Concert was given in the Theatre Royal by "the citizens of Christchurch" in honour of the Musical Union, those taking part including Mrs Joll, a daughter of J. F. McCardell, as well as many leading

Christchurch musicians. The Liedertafel contributed a couple of items, the Musical Union's orchestra played and various members of the chorus sang solos and part songs. Dr Bradshaw, who had also succeeded Wallace as Conductor of the Liedertafel, conducted the concerted items. One of the highlights was a performance of Bishop's *Lo, Hear the Gentle Lark* by Mrs Gower Burns with flute accompaniment by Ernest Jameson.

About this time the success which had marked the Wallace, Garrard and early Bradshaw years began to flag. Following the successful visit of the Sheffield Choir in 1911, in which the Chorus took part in the Empire Concert and in *Elijah,* an appeal was made to the musicians of Christchurch to support the Musical Union. It took the form of a letter over the signatures of A. Kaye (President), J. C. Bradshaw (Conductor) and H Antill Adley (Secretary). They said that one lesson from the Sheffield Choir was that

"singers from all sections of the community, even though they possess good solo voices, should be glad to combine for the mutual pleasure of practising together and for the purpose of training the public to appreciate the works of the great masters."

The Annual Report for 1911, presented the next January, stated that the number of subscribers had dropped below 400. The President blamed this in part on the newspaper criticisms and this caused something of a furore in the correspondence columns. There were also problems concerning the orchestra and it appears that a new Orchestral Society had come into being. This may have been behind the item which appears in the minutes for 26 March 1912:

"A letter was received from Dr Bradshaw resigning with regret his position as Conductor of the Society, and as he did not wish to embarrass the Society, would give formal three months' notice, and continue until the end of June."

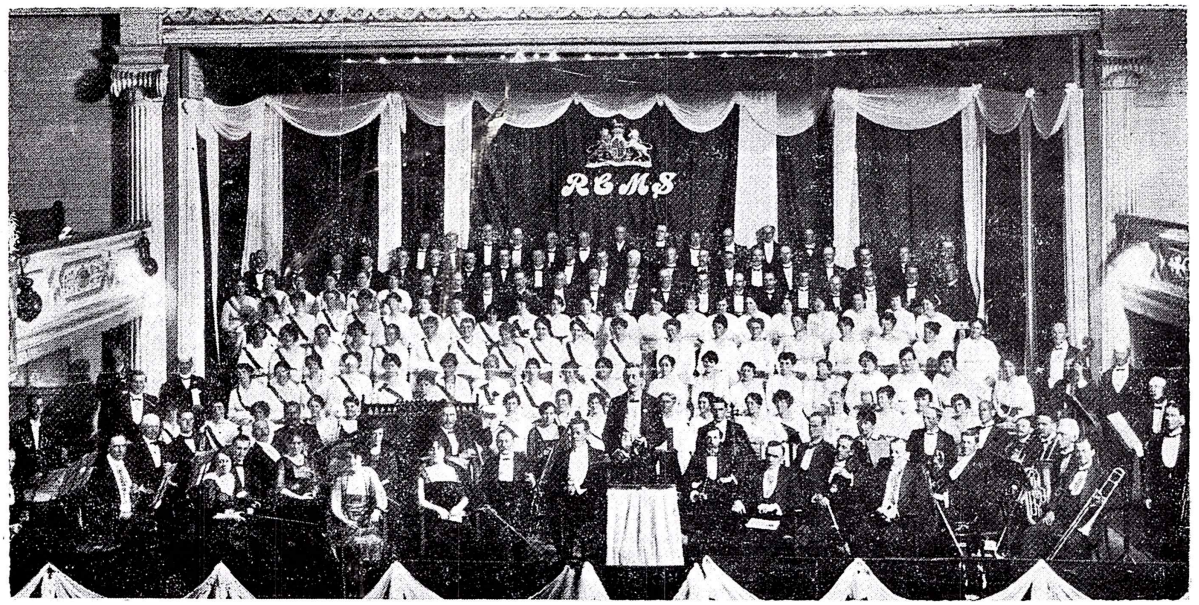
This resignation was accepted with regret and after some advertising and discussion, W. S. King was appointed on a three month trial basis, which was extended to the end of the year. Towards the end of the season King advised the committee that he could not see his way clear to continuing and the committee then appointed Alfred Worsley[1] to be Conductor for 1913. Bradshaw's last concert had been Sullivan's *Martyr of Antioch* and the newspaper review regretted his going.

"But it required no seer to foretell years ago that his resignation would sooner or later become unavoidable. The weak and fatal policy of allowing a not inconsiderable number of their orchestral players to join the rival institution could only have the result it produced, viz, that, unable to attend regularly on two evenings a week, they would neglect the practices of the mother society, where accompaniments form a not inconsiderable portion of their task, and are naturally less congenial to them than the more interesting full work of the Orchestral Society. That a conscientious musician should feel their attitude bitterly is no more than could be expected . . . and his retirement was the only dignified step open to him."

Possibly because of the re-emergence of an Orchestral Society the Musical Union reverted to its former name. A Special Meeting on 9 April 1913 adopted a revised constitution and Worsley's first concert on 6 May (Mendelssohn's *Loreley* and Mascagni's *Cavallaria Rusticana)* was given under the name "Christchurch Musical Society". Worsley conducted four concerts that year, the second and fourth being purely orchestral. The middle concert was of a miscellaneous nature opening with Rossini's *Stabat Mater.* The final concert was a concert performance of *Carmen.* Despite the apparent success of these concerts, Worsley tendered his resignation in January 1914 and the committee were placed in a difficult position, for it was also in financial difficulties. Alfred Bunz[2] offered his services gratis, despite the fact that he had already booked a passage to England, agreeing to defer his visit for a year. However, a month later Bunz withdrew because of ill-health. The Society agreed to meet with the Orchestral Society to see whether they could co-operate in obtaining a conductor and at the meeting on 23 March the Society appointed Walter Handel Thorley for a year at £100. Thorley's term finished at the end of the year and Dr Bradshaw was once again approached to take up his old position with the Society. His acceptance was announced to the members at a special meeting on 9 February, 1915. The President, J. A. Flesher, told a large attendance that the Society had fallen on "evil times" and that there had been some talk of "throwing in the sponge", the financial position being the chief problem. It was hoped that the re-appointment of Dr Bradshaw would revive the Society. Although the results were satisfactory musically, the financial position did not improve during 1915. When the committee met in March 1916 to fix the date of the Annual Meeting, they decided to put three alternatives before the sub-

1 Worsley was a protege of Bradshaw having been brought to Christchurch by him. He is better known for his work as Conductor of the Liedertafel from 1917-36.

2 He was the second son of C. F. Bunz, leader of the orchestra before Bonnington. Alfred was conductor of the Orchestral Society for three periods between 1910 and 1939.



"ELIJAH" (Mendelssohn), November 1920 in the Choral Hall
Soloists: Amy Evans, Millicent Jennings, Harold Prescott, and Fraser Gange. Conductor: Dr J. C. Bradshaw.
This was the first concert after the conferring of the Royal title. Evans and Gange were celebrated overseas singers.

scribers, "viz: 1st to go into recess for twelve months; 2nd, to wind up altogether; and 3rd, to carry on with modified programmes." The Annual Meeting then passed the following resolution, "That the whole Committee and Chorus form themselves into a working bee to canvas for subscribers, and to report in one month, the Society to continue in existence." The minutes of the next meeting do not record how successful this drive had been but a motion was passed: "That the Committee endorses the arrangement come to between Mr Flesher and the Christchurch Symphony Orchestra to provide our accompaniments in return for the use of our library and £13."

These were, of course, the war years and the printed programmes for this period included a "Roll of Honour" of members serving in the forces. The number of subscription concerts was reduced; three in 1916, only two in 1917, and three again in 1918. But there was also a Benefit Concert in November 1917 put on in an endeavour to reduce the Society's debt.[1] In 1919 concerts were held to celebrate the peace—on 8 July the Society mounted a "Peace Celebration Concert" which included Elgar's *Spirit of England*, *Last Post* by Stanford and Sullivan's *Te Deum*. These works had also been presented about a fortnight earlier as the First Subscription Concert, the printed programme also featuring the Union Jack and the New Zealand Ensign on the cover. Whilst these may have been celebrating peace, matters were not so happy between the Past President and Conductor and these two became involved in something of a public slanging match in the columns of *The Press*. After a lengthy letter from Mr Flesher concerning a newspaper account of a meeting of the Peace Celebration Committee, Dr Bradshaw replied:

> "I note that Mr Flesher does not deny that intrigue has been at work. . . . I firmly believe he is at the bottom of the whole trouble . . . I may state that during Mr Flesher's short period of office as President of the Musical Society, I twice resigned the position of Conductor. On one occasion he had to read a very humble apology to myself at a committee meeting, and finally I refused to continue to hold the position so long as he was president. . . . I prefer to forget Mr Flesher and his insults . . . "

The following year the Society celebrated its Diamond Jubilee. The president, Sir John Denniston, having died in office during the preceding year, Albert Kaye was re-elected to the office he had held from 1905-12. A Diamond Jubilee Festival Concert was held in May when *Merrie England* was performed. A few days later a "Concert tendered in honour of the

1 The exact financial return is not known but the papers included a substantial list of donations from private individuals in the advertisements for the concert.

Society's Diamond Jubilee" was presented by Madame Gower Burns, Miss Marian Woodhouse, Alfred Penny and Rex Harrison at which two song cycles by Liza Lehmann, *In a Persian Garden* and *A Daisy Chain* were sung. The three Subscription Concerts comprised *Hiawatha, Elijah* and *Messiah.* In February of that year an application was lodged on behalf of the Society with the Prime Minister, W. F. Massey, for permission to use the word "Royal" in the Society's name. In support, the application stated:

"The Society was established in the year 1860 and celebrates its Diamond Jubilee in the present year. It is the second oldest musical Society in Australasia, the oldest being the Royal Philharmonic Society of Melbourne. The Christchurch Musical Society has had a continuous existence since it was established in the year 1860."

In September the Society received a letter from the Prime Minister's Office,

" . . . I have pleasure in informing you that advice has now been received from His Majesty's Secretary of State for the Colonies stating that the King's pleasure has been taken in the matter and that His Majesty (King George V) has been graciously pleased to approve of the Christchurch Musical Society being known in the future as "The Royal Christchurch Musical Society."

Thus occurred the last change in name for the Society. At the committee meeting on 22 September a vote of thanks was given to Miss Shirtcliffe, "our late acting Secretary", for her efforts in securing this distinction for the society.

The Annual Meeting in the Jubilee Year featured a visit by the Society's first timpani player, Mr E. W. Seager, who presented the Society with a copy of a local newspaper containing accounts of the first concert. Mr Seager himself had been the recipient of a presentation on the occasion of his Golden Wedding in June 1904. *The Lyttelton Times* records:

"At the rehearsal of the Musical Union . . . Mr T. Garrard . . . read the following letter,
"Dear Mr Seager,

On behalf of the Committee and working members of the Musical Union, I desire to offer their heartiest and warmest congratulations both to Mrs Seager and yourself upon your golden wedding, with their best wishes for the future. You have long since passed your silver wedding with the Society, and I hope I may at some future date also congratulate you on your golden wedding in connection with an institution of which you are now the oldest member."

Mr Wallace said that for over forty years Mr Seager had always been in the front, not only in the cause of music, but also in every way as a good citizen . . ."

From this it would appear that Seager had been a member in the very early days of the Society and his name appears on the programme of *Creation* in May 1865.

In 1921 Bradshaw gave his last concert with the Society. The combined choirs of the Royal Musical Society and the Male Voice Choir, accompanied by an orchestra of 53 players, performed *Messiah* in King Edward Barracks before a large audience which included the distinguished English contralto Dame Clara Butt. The programme contained a note advertising a Social to be held to say "au revoir" to Dr Bradshaw, "our esteemed Conductor, who is going home for a year's holiday." He did not resume office after his return although he remained for many years as Cathedral Organist and still had considerable influence on music in Christchurch.[1]

THIRD MOVEMENT

(1922 - 1948)

Andante — molto diminuendo

At this time it was the custom of the Committee to appoint, or reappoint, a conductor each year—a policy that was about to have unfortunate consequences. For the year 1922, in place of Bradshaw, they appointed Sydney Butler who had been the tenor soloist in Bradshaw's last *Messiah.* His first concert was Gounod's *Faust* in May, and Butler's conducting was described as "unfortunately not with the disciplined accuracy of his predecessor". But, nevertheless:

"The concert as a whole was a most enjoyable one. The general effect was entirely pleasing, and the Society should gain both in popularity and reputation through its excursion into grand opera."

The second concert was *St Paul* and a former Conductor, Robert Parker, was invited to conduct with Butler singing the tenor role. Parker was a veteran musician, having last conducted the Society in the 1870s, and had given the first performance of this Mendelssohn work with the Society in 1871. Unfortunately he was indisposed

1 Dr Bradshaw had a long career at Canterbury University which began in 1902. He was the Professor of Music from 1938-41.

and Sydney Butler found himself in the unusual position of being both soloist and conductor. He was reported to have done so "with colours flying", and was reappointed Conductor for 1923. His first concert for that year was another opera—*Lucia di Lammermoor*. The title role was sung by Madame Gower Burns who, according to the review, sang from an entirely different edition to the other soloists, who also had different words to those set in the programme! Performances of *Elijah, The Revenge* (Stanford) and *Messiah* made up the year's programme.

At the end of 1923 Sydney Butler was forced to resign for health reasons and the vacancy was advertised in Australia and throughout New Zealand. In his place Sidney Williamson was appointed and he gave his first concert in June, when Mendelssohn's *Hear my Prayer* and Barnett's *The Ancient Mariner* were performed. A miscellaneous concert was given in July and in November Elgar's *King Olaf* was presented. In general these concerts were favourably received and the papers congratulated Mr Williamson on his efforts for the Society. The Annual Report for 1924 records that he had "gained the full confidence of the Committee, subscribers and working members of the Society." It was also noted that the performing members had made a presentation to him at the last concert of the year. The following year opened with two performances of *Merrie England*. The second concert was of special interest. In his will the former President, Arthur Kaye, had left the Society a legacy of £100 and the Committee had resolved in November 1924 to buy Elgar's *Caractacus* which was to be known as the Albert Kaye Memorial, the first performance being given as a memorial to him. This took place in the King Edward Barracks on 14 September 1925, and was regarded as "one of the most successful concerts given by the Society". The year ended with two performances of *Elijah*. The following year opened in June with another opera —*Maritana* by Wallace and in September Handel's *Judas Maccabaeus* was performed, both these concerts having repeat performances. *Messiah* was also performed twice in December the first one taking place in the Botanical Gardens.

It was at this point that the policy of appointing the Conductor on a yearly basis caused trouble. Under this heading the minutes for 20 December 1926 record:

"The Chairman (Mr Andrews) stated that the Government had advertised for a Lecturer in Music in Schools and Mr T. Vernon Griffiths had been appointed. As he had excellent testimonials, which were read to the meeting, he had been asked if he would accept nomination as Conductor of the Society, and had cabled his consent. He therefore nominated Mr Griffiths as Conductor for 1927. Seconded by Mr Malpas.

Mr Gibson nominated Mr S. Williamson, seconded by Mr Dent.

Mr Roberts spoke in support of Mr Griffiths.

Mr Dent moved as an amendment that applications for the position be advertised for. Seconded by Mr Smith.

The amendment was lost.

The Chairman moved that the election be by ballot, the Secretary to act as scrutineer. A ballot was then taken, and the Secretary declared Mr Griffiths elected.

Mr Gibson retired stating that he resigned as a member of the Committee.

It was decided to write to Mr Williamson thanking him for his services, and stating that Mr Griffiths had been appointed. The Chairman, Madame Burns and the Secretary were appointed to meet and welcome the new Conductor."

On 13 January a special meeting of the Committee was called to consider a requisition, signed by ten members of the Society, for a Special General Meeting to discuss the question of the appointment of the Conductor. Gibson attended and was allowed to withdraw his resignation. His opposition to the Committee decision was supported by another committee member, G. Garrioch. The special meeting took place on 26 January in the Durham Street school room under the chairmanship of W. Machin. It got off to a bad start because Andrews took exception to there not being a quorum of financial members present. (It was a rule that members could not speak or vote unless they had paid their subscriptions for the current year). The meeting then continued on an informal basis and reporters were asked to retire. It was the Committee's contention that the Society had slipped back under Williamson and the following figures were used in support:

	Subscribers	Chorus
Dr Bradshaw's time	551	180
Mr Butler's time	425	156
Present time	280	85

On the other hand Messrs Gibson and Garrioch considered:

"that a very grave injustice has been done to Mr Williamson, whose undoubted musical ability has been responsible for the very marked improvement in the choral work of the Society—the choral work being his particular responsibility."

A vote of "no confidence in the Committee" was moved and this was amended to:

"That this meeting recognises the right of the Committee to appoint a Conductor, and at the same time

expresses appreciation of the work done by Mr Williamson."

This was carried by 40 to 16 and became the substantive motion which was also carried.

The prelude to Vernon Griffiths' conductorship, then, was not auspicious but at least he seemed to achieve what the Committee had wanted. A newspaper report in March stated that the number of performing members was 160 with still room for more tenors and basses. His first concert with the Society was *Faust* in June, a work already arranged before the Conductor had arrived. The new Conductor, however, felt that the programming policy of the Society should change. At the February committee meeting he outlined work for the year pointing out:

"that the popularity of the Society must come first, and the concerts must be made more popular. He favoured giving two or three items instead of one Opera or Oratorio. For the second concert he suggested: 1. Group of unaccompanied songs, 2. String Quartette, 3. Short Orchestral work, 4. *News from Whydah* (H. Balfour Gardiner) for chorus and orchestra, and one other popular work."

The Committee agreed to this proposal and the new policy was outlined in the papers the following month,

" . . . the type of concert consisting of one long work will now be the exception rather than the rule. The Society's aim will be to provide programmes of a diverse and interesting character, in which place will be found not only for choral works of various types, but also for chamber music and compositions for full orchestra . . . In furtherance of this plan, the society has decided to form its own orchestra . . ."

The *Faust* performances were well received and the Committee sent a letter of appreciation to their Conductor following the event. The miscellaneous concert in September had something of a mixed reception. It differed somewhat from the programme outlined in February and opened with Maurice Jacobson's arrangements of Airs from the *Beggar's Opera* which drew some rather adverse comments in the correspondence column of the press. Stanford's *Revenge* was well received as was Vaughan Williams' setting of *The Turtle Dove.* There was no string quartet but instead a suite for two violins and piano by Moszkowski was performed. The rest of the programme was British. The third programme was to be largely of British music too, with Holst's *King Estmere* being the chief work. But this enthusiasm for British music was not fully shared by the Committee and there developed something of a disagreement between them and their Conductor. At the meeting on 1 December 1927 the Committee received a letter from Vernon Griffiths enclosing certain conditions which should be adopted if he was to continue as conductor. He also forwarded his resignation. The Conductor was invited to a meeting two days later, the minutes record:

"Mr Griffiths read a statement of his views, stating that he would not seek re-nomination as Conductor, and the following essentials were necessary should he continue: choice of music (by him) and loyal co-operation of the Society.

After Mr Griffiths withdrew . . . it was decided to reply that Mr Griffiths had the co-operation of the Committee and his suggstions would be agreed to provided that they did not conflict with the rules of the Society which the Committee had not the power to alter."

Apparently this letter did not satisfy the Conductor, for a fortnight later, the committee met again to hear another letter from him. In it he stated that his only course was to resign or not seek re-election the next year. By this time the Secretary, Antill Adley, had written to the Wellington Society, who had recently advertised for a conductor, asking for any suitable names to be passed on. As a result, the Committee accepted Vernon Griffiths' resignation and decided to cable W. H. Dixon of Ipswich to offer him the position. They met again just after Christmas to hear that a reply had been received from Dixon saying that he would accept for a fee of $150 and that he could sail at the end of March. After some adjustment to the fee, Dixon was appointed but an adverse medical report prevented him from coming until the following season. To cover the intervening period the Committee then appointed A. G. Thompson of the Technical College to be the conductor for 1928.

Under Thompson the programmes reverted to the former type. He conducted three concerts, *Hiawatha* in June, *St Paul* in November, and for the middle concert a programme of three works including Mendelssohn's *First Walpurgis Night* and *The Erl King's Daughter* by Gade. The third work on the programme was a *Jubilee Ode* written to celebrate the Diamond Jubilee of Christchurch, with words by Johannes C. Andersen, music by R. A. Horne of Christchurch, and orchestrated by Arthur Lilly. This work had already been sung in May at the City's celebrations. All these concerts took place in the new "Municipal Concert Hall" and there was an item in the minutes of the October meeting referring to a protest by the Society at the excessive charge made for this venue.

The new Conductor, W. H. Dixon, duly arrived in January 1929 and began a period of

W. H. DIXON
Conductor 1929-34

six years in office during which the Society regained some of its old standing. For his first concert in June he conducted Elgar's *Caractacus*. Dixon received a very warm welcome when he took the podium and amongst cables of good wishes from home he received one from Sir Edward Elgar himself. For his second concert he presented Sullivan's *Golden Legend* under some difficulties; at the rehearsal he had the misfortune to fall into the orchestral well, wrenching his right shoulder, and therefore had to conduct left-handed with his right arm in a sling. The third concert was *A Tale of Old Japan* (Coleridge Taylor) and *Messiah* was given in December.

So far all the concerts had been works performed previously by the Society. The first new work introduced by Dixon came the following June when he conducted Elgar's *Dream of Gerontius*. This had been performed by the Sheffield Choir during its tour of 1911 but Dixon's performance was the first local one. It happened that the date of the concert, 2 June, was Elgar's 73rd birthday. Before the concert Sir Heaton Rhodes, President of the Society, announced that a telegram of congratulations was being sent to the composer. It was probably Dixon's intention that the *Dream* should form part of the Society's regular repertoire, but there were no further performances by the Society until 1966. The second concert was *Lucia di Lammermoor* and the third, in November, *Cavallaria Rusticana*, preceeded by a new work by Christchurch composer Arthur Lilly called *Life*. Once again the year ended with *Messiah*. The Annual Report for the year recorded:

"Mr Dixon has now been with us two years and although he came from England with very high credentials, and our anticipations were very high, we are pleased to state that they have been more than realised. The Chorus and Orchestra have improved considerably during the last twelve months and under Mr Dixon's guidance we hope to further our successes. Besides the musical portion Mr Dixon has been a tower of strength in cementing the social side of the Society . . . "

It was also announced in that Annual Report that the President, Sir Heaton Rhodes, had presented the Society with music of a concert version of Wagner's *Tannhauser* and this would be the first concert for 1931. This took place in April and was described as a "brilliant performance". There was a large house which gave the performers a "well-deserved ovation" at the end of the concert. The other concerts that year were *Elijah, Faust*, and *Messiah*. The following year opened with a condensed version of *Carmen* coupled with Stanford's *Revenge*. The second concert was Elgar's *Caractacus* but Dixon was in hospital at the time and the performance was conducted by the Society's Chairman, Thomas Andrews. Dixon was back however for a repeat of *Tannhauser* given in October and *Creation* in December. The Conductor was then granted leave of absence to return to England and A. G. Thompson was recalled to hold the fort in the Conductor's absence. Thus it was Thompson who conducted the first concert in 1933, consisting of *The Erl-king's Daughter* and *A Tale of Old Japan*. The Conductor was back for the rest of the season which included a repeat of *Carmen*, Mendelssohn's *Loreley*, and *Messiah* in Durham Street Church with "Grand Organ Accompaniment" and Dixon himself also singing tenor solos. In the following year there was a "splendid performance" of *Elijah* in April, and in August, Dixon gave his last concert with the Society—*Cavallaria Rusticana* together with selections from *Faust* and *Tannhauser*.

At its meeting on 23 June 1934 the Committee received a letter from the Conductor saying that it would be necessary for him to leave New Zealand for London soon after the August concert, he wished the Society well and hoped that it "would soon rise from its difficulties". The Committee were then put to some embarrassment in finding a replacement. After an approach to Dr Bradshaw proved unsuccessful, it was finally decided to advertise and from seven applications the Committee held a secret ballot

on a short list of three. Mr A. G. Thompson was successful and his name was submitted to the members at a Special Meeting in November 1934 and ratified, after an unsuccesful attempt to have the matter referred back to the Committee.

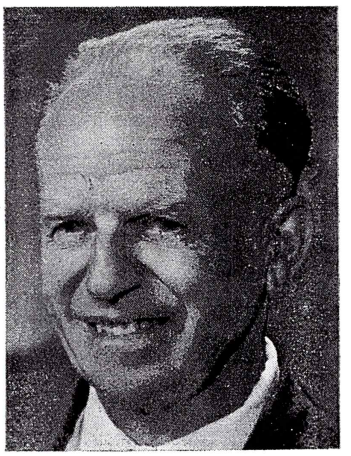
The "difficulties" referred to by Dixon in his letter of resignation were largely financial. Towards the end of 1932 the Treasurer, Mr R. C. Stone, submitted a Financial Report at the request of the committee, because the estimated debit balance for the year was £123. Various economies were suggested including a 10% cut in honoraria for Conductor and Secretary. The Balance Sheet for 1932 showed a bank overdraft of £99, with sundry creditors amounting to £60. The following year the respective figures were £98 and £92. As these were the depression years the Society was obviously feeling the pinch. Consequently it was having difficulty in paying its conductor and this led to some friction which surfaced in a very stormy Annual Meeting on 20 February 1934. Described as a "lively meeting" with "harmony lacking" the papers detailed the discussion until the meeting went into committee. It was even suggested that the President (Sir Heaton Rhodes) "was not a fit person to preside" and another member accused the Committee of "blocking tactics" and went on:

". . . . heaven and earth are being moved to get the same committee appointed. If certain members go back a large section of this society will walk out."

When the election took place for the Committee (there were fourteen candidates) only two of the existing members retained their positions and amongst the casualties was the Chairman, Thomas Andrews.

It would be appropriate, at this point, to record some of the changes in administration which had taken place since Bradshaw's time. The first time that the office of Chairman appears, is in 1918 when H. Antill Adley was elected. The first long-serving Chairman was Thomas Andrews who held office from 1925 until that 1934 A.G.M., and again from halfway through 1938 until 1940. Besides his eleven and a half years as Chairman, Tommy Andrews also helped the Society financially during this difficult period and in 1936 had been made a Life Member.

H. Antill Adley, who had been the Secretary following Garrard in 1907 and then Chairman from 1918-20, began his second period as Secretary in 1926. Until 1929 he was also the Treasurer before handing that office over to Mr R. C. Stone. He remained as Secretary until shortly before his death in 1935 thus completing sixteen years in office—a longer period than any other Secretary in the Society's history to date. Ralph Stone was Treasurer for five years, until 1934, and then he took over the Chairmanship for the years 1935-36. To complete his service in the principal administrative offices he was Secretary from 1944-50. He was created a Life Member in 1965.



RALPH C. STONE
Treasurer, Chairman and Secretary

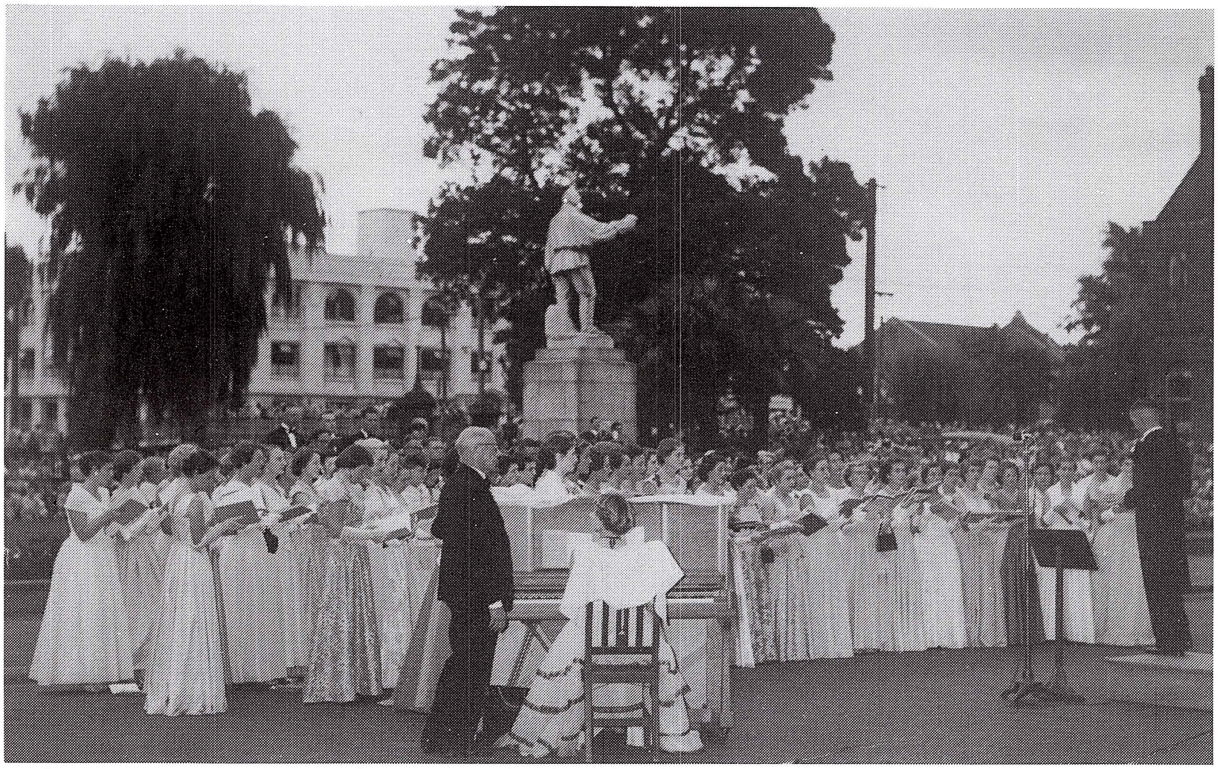
A. G. Thompson's first concert after his reappointment in 1934 was a performance of Handel's *Belshazzar* in November. The bass soloist on this occasion was a member of the Society, John Thompson. It is interesting to note that the latter rejoined the Society in 1968 and was still a member in 1985, fifty-seven years after he first joined. Financial problems continued to beset the Society in 1935 and after *Hiawatha* was presented in April the two remaining concerts were miscellaneous programmes of smaller items—Smart's *The Bride of Dunkerron* being the only work of substance. In December the Society combined with the Harmonic Society[1] to give "highlights" of both *Elijah* and *Messiah* in a concert which marked the Society's 75th Anniversary.

For the first concert in 1936 the Society was forced to use the Radiant Hall (Repertory Theatre) for a performance of *Merrie England* for which the vocal parts were donated by Thomas Andrews. The programme had an article "New Hopes for Future" which is worth quoting in part:

"For over three-quarters of a century the Society

1 The Christchurch Harmonic Society was formed in 1927. In its early years its repertoire differed from that of the R.C.M.S. but by the late 30s it was beginning to compete for both singers and audiences.

Concert to mark the Bicentenary of the death of Bach, Civic Theatre, 18 August 1950. Soloists: Margaret Ward, Walter Robinson, Pianist: Alison Edgar, Conductor: Robert Field-Dodgson.



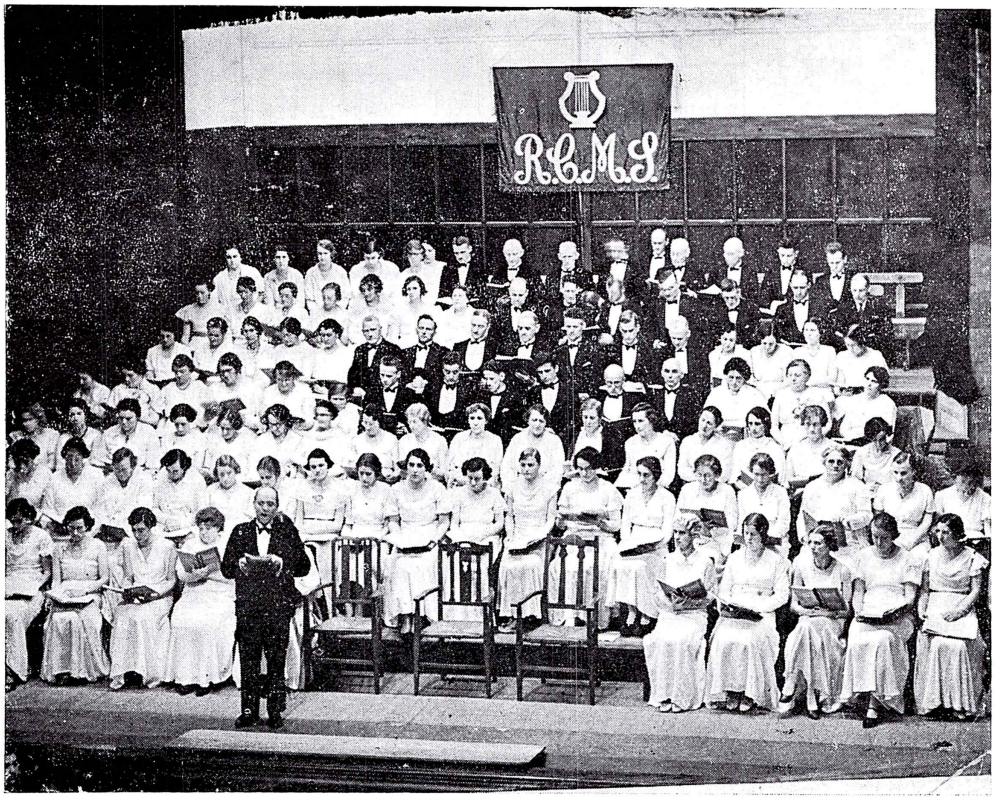
Recital outside the Clarendon Hotel for Her Majesty, Queen Elizabeth II, 18 January 1954.

120th Anniversary Concert, Christchurch Town Hall,
with New Zealand Symphony Orc

ust 1980 *Belshazzar's Feast* (Walton) Soloist: Barry Mora,
Guest Conductor: Sir David Willcocks.

Centenary Celebration: Beethoven's *Missa Solemnis* with the National Orchestra conducted by John Hopkins. Civic Theatre, 16 July 1960.

At a rehearsal in Durham Street prior to the Adelaide visit in 1962.



"Hiawatha", The Society's 75th Anniversary Concert, Civic Theatre, 30 April, 1935. Soloist: Ernest Rogers.

has been prominently identified with the best of music in Canterbury, and has braved many a storm. . . . That such a Society should meet with extinction as the only reward for its long and arduous task is unthinkable . . . Extinction, however, looked to the timorous to be the probable fate at the beginning of this season . . . members have risen to the occasion in a truly wonderful manner this year. They are determined, one and all, not only to keep their record alive but also to add to it . . . A new spirit of vitality and of service to the community has gripped the Society this year."

The other works performed in 1936 were *Bohemian Girl* and *Rebel Maid*. In May of that year the Committee unanimously approved the formation of a Junior Choir but there is little information as to how successful this was. By the start of the following year A. G. Thompson had submitted his resignation. He remained on long enough to conduct the first concert, *St Paul*, in May and was replaced by Ernest Jenner[1] who gave two concerts that year, the first containing three new choral works *High Tide* (Thiman), *Ballad of Gil Morrice* (Armstrong Gibbs) and *Songs of Praise (Dyson)*. His second concert was a collection of songs and instrumental pieces with the cantata for women's voice *Maria Magdalena* by Vincent d'Indy. The September concert was the first occasion that the 3YA Orchestra was used by the Society. At the end of the year A. G. Thompson also resigned from the Junior Choir and it was decided to wind this up. Jenner had only two more concerts with the Society before he too handed in his resignation in September 1938 for health reasons. The Committee invited Mr Frederick Bullock, at that time Chairman, to act as conductor for the rest of the year. Bullock was a Lay Clerk in the Cathedral Choir, which accounts for the fact that his first concert was "Assisted by Cathedral Choir Senior Choristers". The first part of the programme on 30 November 1938 consisted of Mendelssohn's *Hymn of Praise* and the soloists included two Cathedral choirboys one of them being Master Robert Dodgson who was destined to become the Society's most successful Conductor. Mr Bullock on becoming acting-conductor relinquished the Chair to Thomas Andrews, and

1 Ernest Jenner was Lecturer in music at Christchurch Teachers' College.

the vacancy on the Committee was filled by Mr P. C. Graham.

Bullock's first concert must have given satisfaction, for a week later the Committee resolved to appoint him Conductor and it was decided that *Golden Legend* should be the first work for 1939. The second concert had four choral numbers in it, *Give Ear Unto My Prayer* (Arcadelt), *St Patrick's Prayer* (Burke), Beethoven's *Choral Fantasia* and *Song of Destiny* by Brahms. Finally *Messiah* was performed in the Cathedral. The following year was an important one for it was the New Zealand Centennial and also the Society's 80th year. The choir's contribution to the Canterbury celebrations, was a concert version of *Carmen* with visiting soloists Isobel Baillie, Gladys Ripley, Heddle Nash and Frank Bermingham. The Centennial Orchestra was conducted by Andersen Tyrer, the first conductor of the National Orchestra.

There were two other concerts in 1940 featuring repeats of *Hymn of Praise, Choral Fantasia, Songs of Praise* and *A Tale of Old Japan.* At the following A.G.M. the minutes report:

"Mr L. F. De Berry speaking in support of the Report and Balance Sheet said it was very gratifying to know that the Society had no debts and he congratulated them . . . this choir was doing a greater work than they perhaps realised, and they were very fortunate in having such a good Conductor."

L. F. de Berry had been elected as one of the Vice-Presidents in 1939. Now he was about to become vitally involved with the fortunes of the Society. Since Tommy Andrews was retiring as Chairman and from the committee, de Berry was elected the new Chairman, a post he held until retirement in 1964.

The 1941 season started in June with a performance of Brahms *German Requiem* as the principal work. The second concert opened with Bach's *The Peasant Cantata* with a miscellaneous second half. The minutes of the July meeting record a motion moved by Mr Foster Browne:

"That it be placed on record, the Committee's sincere thanks and appreciation for the splendid work done by Mr Bullock, our Conductor, in connection with the performance of Brahms Requiem, it being considered by all as a wonderful success."

So successful was it, that the Committee decided to repeat the work in the Cathedral with the Cathedral Choir. This was to be in celebration of the Cathedral's Diamond Jubilee. The performance duly took place early in November and Mr Bullock was once again congratulated in the minutes of 12 November. Sadly, it was to be his last concert, for he died very suddenly of a heart attack. On 21 November there was an emergency meeting to select a conductor for *Messiah* and on 3 December the choir confirmed the appointment of C. Foster Browne as the Society's new Conductor. There were three concerts in Foster Browne's first year starting with *St Paul* in May. The second concert featured excerpts from *The Beggar's Opera* and an abbreviated concert version of *Carmen.* Finally there was a miscellaneous programme which featured a number of carols. It opened with Beethoven's *Hallelujah Chorus* and closed with that of Handel. Of interest, is the fact that the second half of the programme was conducted by a former conductor of the Society, Dr Vernon Griffiths, and included a number of his own arrangements. He had been elected a Vice-President of the society in 1942, and it would appear that the disagreements which marred his former association with the Society had been happily forgotten. The concerts for 1943 included *Hiawatha,* the *Coffee Cantata, Dido and Aeneas* and *Messiah.* By now the list of members away "on active service" was growing longer, twenty-one being recorded in the programmes for that year. This may have been a reason for the performance of *Elijah* the next year being given jointly with the Harmonic Society, under the latter's conductor Victor Peters. Also performed in 1944 were the *Peasant Cantata,* Brahms *Requiem* and *Merrie England.* There was another combined concert the following year when *Judas Maccabaeus* was sung, this time with Foster Browne conducting. The Society also joined with the Male Voice Choir for *Messiah* in 1945 and again in 1946 for *Faust* which was conducted by their conductor, Len Barnes. This was followed by a performance in September of *Creation* mounted, by the "Canterbury Music Festival Committee", with the Harmonic Society and Victor Peters conducting. By the following year the Music Festival Committee had become the Christchurch Civic Music Council, who presented another Festival when the Society combined with the Woolston Band in a programme for choir and band. The choir provided the first part, performing *King Estmere* and Parry's *Blest Pair of Sirens* with piano accompaniment. At the end of the year the Male Voice Choir was again associated in the performance of *Messiah,* no doubt due to the shortage of male singers in the Society.

One significant appointment was made in 1947. The programme for the July concert lists R. Field-Dodgson as Deputy Conductor. He was the

"Master Robert Dodgson" who had appeared as soloist in 1938. The first concert in 1948 opened with *Before the Paling of the Stars* by Benjamin Dale which was conducted by the new Deputy Conductor, the second half of the programme being Handel's *Acis and Galatea*. The next concert, in October, included works by Vernon Griffiths and John Ritchie in the first half with the second half being devoted to Purcell's *Dido and Aeneas*. This was Foster Browne's last concert and a few weeks later he was replaced by his deputy, Robert Field-Dodgson.

Mrs LILLIAN GRAHAM
President Ladies' Auxiliary, 1955-70

At this point it would be appropriate to make some mention of the contribtuion to the Society by its ladies. Mrs Garrard, wife of the prominent Secretary, appears to have the distinction of being the first lady elected to the Committee—in 1889. In all, she served seventeen years on the Committee. She was joined in 1890 by Mesdames Kaye, Wilson and Roberts (it is typical of the Victorian attitude to women that no initials are supplied for these ladies!) and from then on there were usually three or four ladies on the Committee. The accompanist more often than not was a lady and in 1918 Mrs W. Wilson became the first lady secretary, assisted by Miss M. Shirtcliffe.

In 1934 there was formed a Ladies Auxiliary with the primary purpose of raising funds for the Society, although social functions also became their responsibility. Mrs Dixon was the first President and, when W. H. Dixon left, Mrs Robbins took her place. In the first year the Auxiliary raised £121/17/11d—no mean achievement. The Annual Report for 1937 referred to the Auxiliary's contribution thus:

"Once again the Ladies Auxiliary has proved itself —last year surpassing all previous efforts. You all know the President, Miss Millicent Jennings, and how splendidly she organised evenings. Most of you, I know, attended them—and what jolly good shows they were . . . These ladies are really the backbone of the Society's finance. Will they please accept our sincere gratitude."

Amongst the Presidents of the Ladies Auxiliary during this period were Mrs N. W. Robbins and Mrs L. T. Harvey; the Secretaries were Mrs King, Miss E. M. Brooks and Mrs O. Swainson. It was largely through the efforts of the ladies of the Auxiliary that the Society was able to weather the financial storms of the late thirties and forties.

The Ladies' Auxiliary continued to play a vital role in the succeeding years and Mrs Lilian Graham, who was its President from 1955 until her death in October 1970, made a particularly valuable contribution. In 1975, as a mark of the changing role of women in society, the Ladies Auxiliary changed its title to "The Auxiliary" and was no longer restricted to women. It was also a mark of changing life styles, that social occasions became less well supported and consequently the activities of the Auxiliary were reduced. Nevertheless the small band of faithful helpers under the last President of the Ladies Auxiliary, Mrs Mollie Barnes, continue to contribute around $1000 yearly to the Society's funds from the proceeds of bring-and-buy sales and the like. Mention should also be made of the contribution of Miss Gwynneth Rogers who became Secretary of the Ladies Auxiliary in 1953 and was still acting as treasurer in 1985.

Key to picture on Page 27:

Some internationl soloists with dates of their appearances with the Society.
(top l. to r.): Heddle Nash (1940), Gladys Ripley (1940), Isobel Baillie (1940).

(centre): Lauris Elms (1964, 1966, 1969, 1970, 1971, 1976, 1977, 1978), Kiri Te Kanawa (1972).

(bottom l. to r.): Inia Te Wiata (1968), April Cantelo (1969, 1972, 1973), Gerald English (1973, 1977).

FOURTH MOVEMENT

(1949 - 1985)

Allegretto - molto crescendo - Presto - Prestissimo

When he assumed office as Conductor, Robert Field-Dodgson faced a daunting task. The numbers in the choir had shrunk to less than eighty, with only a handful of men, and the Society's financial position was poor. Thus his first concert as Conductor took place in the Radiant Hall with piano accompaniment. Prior to this, however, he had prepared the choir for a joint performance of *Israel in Egypt* with the Harmonic Society, as part of the Civic Music Council's 1949 Festival in June. The September concert contained some folk songs, a bracket of Elgar part songs, and two more substantial works *The Ballad of Gil Morrice* and *High Tide on the Coast of Lincolnshire.* In December the Conductor directed his first *Messiah,* in the Civic Theatre. It was back to the Radiant Hall for the first subscription concert in 1950 but fortunes had begun to improve and after this most concerts were in the Civic Theatre.

These early concerts of Robert Field-Dodgson were warmly commended by the critics. Writing of that first *Messiah* the papers said,

Press: ". . . a real triumph for the conductor for he has brought the choir up to an excellent standard."

Star: ". . . Within a short time he has lifted this choir from the valley of uncertain intonation and made it into a body of fine singers, who respond to the directions of the baton with a unified purpose."

During 1950 he gradually built up the standard and numbers in the choir so that by March 1951 the Society was ready to take part in a concert with the National Orchestra. This was the second concert of the Christchurch Centennial Festival of Music given in King Edward Barracks and the programme was Cantata No. 80 *A Stronghold Sure* (Bach), *Song of Destiny* (Brahms), *Blest Pair of Sirens* (Parry) and Beethoven's *Choral Symphony.* The conductor of the National Orchestra, Michael Bowles, took the unusual step of announcing from the rostrum that he was handing over the baton to Robert Field-Dodgson for the opening cantata, thus giving the Society's Conductor his first opportunity to conduct the National Orchestra. This performance of the Beethoven 9th Symphony was described as being the first time that the work had been performed in its entirety in New Zealand.

Two years later the Society again performed with Michael Bowles and the National Orchestra, this time in the Promenade Concerts. The *Choral Symphony* received a second hearing and the Society had its first taste of Kodaly with a performance of *Psalmus Hungaricus.* By now the numbers in the choir had reached 130 and it gave no fewer than seven performances in the year, including two of *Messiah.* The second subscription concert, given in October, included the first performance by the Society of Vaughan Williams' *Dona Nobis Pacem.* This was the second Vaughan Williams work introduced by its Conductor, the *Benedicite* having been sung in 1952.

To mark the Queen's Coronation the Society had given a special concert comprising two Coronation Anthems and *Merrie England.* It had also taken part in the Civic Music Council's Coronation Festival Concert. In January 1954 it was, in the words of L. F. de Berry, "to render its bounden duty and service" to Her Majesty, Queen Elizabeth II and H.R.H. The Duke of Edinburgh by serenading the Royal couple outside the Clarendon Hotel on the occasion of the Royal Visit. There was a similiar occasion four years later when the Queen Mother visited Christchurch.

The year 1954 saw the inauguration of what has become an annual event, when Bach's *St Matthew Passion* was performed for the first time. Other works given in 1954 were Mendelssohn's *Hymn of Praise, Dona Nobis Pacem, Song of Destiny, Blest Pair of Sirens* and the Brahms *Requiem.*

Perhaps the first real landmark in this renaissance, from the purely musical point of view, came in September 1955. In a space of ten days the choir performed two different programmes with the National Orchestra and the enthusiastic James Robertson. Firstly some 115 members travelled by bus and car to Dunedin to present a concert on Tuesday, 13 September. The programme opened with the Gordon Jacob setting of the National Anthem, followed by the orchestra playing *Leonora Overture No 1* (Beethoven). Robert Field-Dodgson then conducted *Blest Pair of Sirens* and the second half of the concert was a performance of Beethoven's *Choral Symphony.* This was the first occasion that the Society had travelled to another major centre. Nine days later, in Christchurch, the choir tackled its most demanding programme to that date. The Christchurch Civic Music Council and the

National Orchestra were presenting a Choral and Orchestral Festival of British Music in the Theatre Royal. The Society's programme opened with Robert Field-Dodgson conducting Rubbra's *The Morning Watch* and the main choral work, conducted by James Robertson, was *Hymnus Paradisi* by Herbert Howells, a work described by some critics as "the loveliest work of the century". C.F.B. wrote in *The Press:*

"This is a glorious work, written with gripping strength and exquisite tenderness . . . It is a time since one has heard a work which has had such deeply moving intensity . . . the choir sang superbly well."

These concerts certainly increased the stature of the choir and showed it to be reaching a standard approaching the best in the country. For this the conducting skills of Robert Field-Dodgson were largely responsible and the following year his ability was rewarded with a Government Music Bursary which enabled him to travel overseas. Whilst he was away his Deputy Conductor, Victor Ellena, directed the choir and conducted two concerts, *The Peasant Cantata* and Faure *Requiem* in November, and *St Matthew Passion* early in 1957.

The programme for that November concert had the sad duty to record the death of Sir R. Heaton Rhodes, who had been President since 1926. His thirty years in office is still the longest period served by any President. The same programme also recorded the passing of Dean Julius who had been a Vice-President since 1920. In his latter years Sir Heaton Rhodes had not been able to take an active part in the Society's affairs and various Vice-Presidents usually took the Chair at Annual Meetings. It was one of these, J. L. Hay, who was elected President at the Annual Meeting in 1957. Mr Hay, later to become Sir James, had chaired the 1950 A.G.M. shortly after returning from an overseas trip. His interest in a proper concert hall for Christchurch was expressed in a talk he gave at that meeting:

"He told of a concert hall planned alongside the London County Council building to cost £2,000,000. This in war-torn London, whilst Christchurch was still unable to have a Town Hall."

Hay took up this theme again at the 1957 A.G.M. when he was elected. The minutes record, "The lack of a Town Hall suitable for large scale performances was criticised by Mr Hay". This provoked some discussion under General Business. In discussing a motion by P. D. Barton, "That this Society lend its support to any organisation which endeavours to bring about the building of a Town Hall in Christchurch", the new President criticised the lack of facilities in the Civic Theatre. He told the Society that the Civic Music Council were behind the Town Hall project and that the City Council had set aside £50,000 as a start to a Town Hall Fund. After the motion was carried, A. P. Gurnsey moved "That a small contribution be made weekly by each member towards the Town Hall Fund". This was also carried and the Society became one of the first organisations to give active support for a new Town Hall.

On the Conductor's return, in May 1957, he set about preparing the choir for a performance of Honegger's *King David.* This was given with the National Orchestra in August under the baton of Dr Nicolai Malko the distinguished Russian-born Conductor. It was an occasion of some significance, for it was the first time that the Society had been conducted by an internationally renowned Guest Conductor. The performance was described in *The Star* as a "triumph for Dr Malko, choir, orchestra, soloists and narrator", whilst *The Press* said it was "an outstanding performance of a thrilling work".

In April 1958 the Society had the opportunity to make a significant contribution to the Town Hall Fund when the Civic Music Council arranged a combined performance of Messiah by all Christchurch choirs and the National Orchestra with John Hopkins conducting. This took place in the King Edward Barracks. In July the Society had another concert with the National Orchestra in which Robert Field-Dodgson conducted *Benedicite* by Vaughan Williams and John Hopkins conducted the Brahms *Requiem.* By this time the numbers in the choir had passed 150, the Conductor having made considerable impact during his first ten years. The next year was the last "easy" year for the choir for some time. The three subscription concerts were *St Matthew Passion, Elijah* and *Messiah,* and there was a visit to Waimate for a South Canterbury Centennial Concert in September. The following year it was the Society's own Centenary.

A special Centenary Committee was set up under the chairmanship of N. H. Buchanan charged with the task of arranging the Centenary events in August 1960. On the musical side the major event came the previous month. This was the performance of Beethoven's *Missa Solemnis* with the National Orchestra under the baton of John Hopkins. There were, in fact, two perform-

ROBERT FIELD-DODGSON, M.B.E., CONDUCTOR SINCE 1948
The longest serving Conductor

ances, the first in Christchurch on 16 July and the second the following Saturday in Wellington. Work on preparing Beethoven's great *Missa* had started halfway through the previous year and the choir had rehearsed it to a high pitch. Both Christchurch papers were full of praise for the result.

"To the choir must go high praise, and higher to their superb chorus-master Mr Robert Field-Dodgson. No big choral work demands the sheer vocal tension required in the D Major Mass. And it must be the creation of one man—the chorus-master. Suffice it to say that on this occasion it was achieved in an entirely compelling fashion." *(Press).*

"The list of major choral masterpieces presented by the Musical Society over the years is a most impressive one, but there can have been few, if any, to equal the performance." *(Star).*

Missa Solemnis was received no less enthusiastically in Wellington. The Wellington critics wrote,

"The choir gave us what Wellington cannot provide for itself, the thrilling sound of a large group of splendidly-trained alertly responsive choristers whose voices were fresh and vigorous and yet capable of remarkable refinement . . . the choir's singing was superb. When they sang out, their tone was exultant and even the soprano's high B flats were never strident. At the climaxes the effect they made was quite overwhelming. It was not their fault they also overwhelmed the orchestra. A symphony orchestra should be able to hold its own with a choir, but on Saturday night it did not come near to matching the singers' exciting fortissimos either in volume or in intensity of tone. . . . It would be a matter for surprise if the choir . . . did not rate among the best of its kind in the hemisphere; to be sure in the other global half it could be placed alongside the London Philharmonic Choir or the Alexandra without losing much to either."

And *The Listener* wrote:

"The Beethoven Mass in D, broadcast last week from Wellington, was really terrific . . . the choir sang with splendid verve and elan . . . and the four soloists sang out with a fine fervour. Fervour indeed, kindled the whole evening which must be ranked with our greatest musical achievements."[1]

But *Missa Solemnis* was only half of that weekend's visit to Wellington. The following afternoon, accompanied by the Alex Lindsay String Orchestra, the Society presented an abridged version of *St Matthew Passion* to a very large audience, with profits being donated to a Wellington charity. Once again the Wellington critics were full of praise.

"The performance was quite outstanding, Wellington can rarely have heard such choral singing . . . There were many moments in which the combined sound of choir, orchestra and organ could only be described as glorious. The Society and Mr Field-Dodgson deserve the grateful thanks of Wellington music lovers for these beautiful performances which mark their Centennial Year."

". . . a magnificently moving performance . . . inspired, really top-flight singing . . . a choir never sings so well as under its own conductor. When its leader is one of the calibre of Robert Field-Dodgson, the result exceeds all promise . . . the choir reached nearest to perfection, however, in the singing of the

1 The soloists were Mary O'Brien, Honor McKellar, John Thompson and Ninian Walden.

chorales, the very essence of Bach. Technically and interpretatively these were models of Bach singing."

The weekend was not without other memories for the 159 singers who made the trip. Fog at Christchurch airport caused a return to Wellington for the special Viscount flight carrying many of the choir. When they finally reached Christchurch about noon on the following day the journey had included a detour to Ashburton.

It was fortunate that the actual anniversary date, 20 August, happened to be a Saturday and the Centenary was celebrated that night with a banquet in the Winter Garden. The following afternoon there was a special service in the Cathedral, the sermon being given by Bishop A. K. Warren, a Vice-President of the Society who was to become the next President. The social events of the Centenary were completed with a Conversazione in the Winter Garden on the Tuesday night. The Society's Centennial Concert was not given until November. To mark the occasion Dr Vernon Griffiths had composed a special work, *A Thanksgiving Ode,* which was given its first performance. Also on the programme were *Zadok the Priest, Blest Pair of Sirens,* and two Vaughan Williams works, *Valiant-for-Truth,* a first performance by the Society, and *Dona Nobis Pacem.*

The success of the performances of *Missa Solemnis* led to an invitation from Auckland to repeat it at the 1961 Auckland Festival. The Society had hardly started to plan for this visit when the Conductor received a letter from Professor John Bishop, Chairman of the Adelaide Festival, suggesting that the choir take part in the Adelaide Festival of 1962. Thus began a hectic period of fund-raising and rehearsing. The President, J. L. Hay, inspired the Committee to "think big" and the small "parish auction" planned to raise money for the Auckland visit became the huge "Paddy's Market" in the King Edward Barracks which raised over £1800.

The visit to the Auckland Festival in June 1961 was another triumph. *Missa Solemnis* received enthusiastic applause from a full Auckland Town Hall on the Saturday night. On the Sunday afternoon the choir gave a concert which was conducted by Robert Field-Dodgson, consisting of *Blest Pair of Sirens, Valiant-for-Truth,* Kodaly's *Budavari Te Deum* and the *Thanksgiving Ode* by Vernon Griffiths.

Once back from Auckland, the Society's attention was turned towards Adelaide. More fund-raising efforts were held in the form of a bottle-drive and a large fair. A report of the Finance Committee in October estimated that just under £11,000 had either been raised, promised or expected from future efforts and that the total required to send 180 members to Adelaide was £11,800. The Society, however, had received one setback in its drive for funds when a negative response was made to a request for Government aid. In the event a grant of £1,000 was received from the Department of Internal Affairs just as the choir were departing for Adelaide. Two TEAL Electra aircraft were chartered to take 140 members, the balance travelling on normal flights. The second charter party arrived in Adelaide on Thursday 15 March. Two days later the Festival opened with a great parade through the streets of Adelaide which was followed by the Opening Concert in the Adelaide Town Hall given in the presence of the Governor of South Australia. The choir was accompanied by the South Australian Symphony Orchestra and a former Christchurch musician, Dr J. V. Peters, was the organist. After the Gordon Jacob setting of the National Anthem had been sung the programme continued with *Zadok the Priest, Budavari Te Deum* and, as the main work, Brahms' *Requiem* with the choir's own Margaret Jenkinson as the soprano soloist. The baritone soloist was Ninian Walden from Dunedin who had travelled with the choir. The end of the concert was greeted with a standing ovation and one Adelaide paper wrote:

"This was a memorable concert and a magnificent contribution to the second Adelaide Festival of Arts."

Two days later came the high spot of the Festival. In a programme entitled "A Choral Occasion", the Society joined with two other Adelaide choirs and the London Philharmonic Orchestra under the direction of Sir Malcolm Sargent to sing Dvorak's *Te Deum* and Walton's *Belshazzar's Feast.* "This was a night to remember", was the headline in the paper the next day. After the final rehearsal Sir Malcolm Sargent told the choir that he had never conducted one finer and that they were the equal of any of the great choirs in England. High praise indeed.

The choir made one other appearance at the Festival. In return for assistance from the State Government there had to be a series of "people's events" which were free to the general public, and the choir consequently took part in an "International Night" at the Elder Park soundshell. Representatives of fifteen nations provided folk-dancing and singing with the choir contributing some Maori songs arranged by the Conductor, the men of the Society also providing a vigorous haka.

The choir were accompanied to Adelaide not only by their President, Sir James Hay, but also by the Chief Reporter of *The Star,* Max Whatman.

Whatman secured an interview with Sir Malcolm Sargent after the Choral Occasion and wrote:

"When the first Commonwealth Festival of Arts is held in London three years hence, the choir of the Royal Christchurch Musical Society will be there—that, at least, is the hope of Sir Malcolm Sargent, conductor of last night's magnificent concert . . ."

L. F. de Berry the Society's Chairman also took up this point when interviewed by *The Press* on his return; he said,

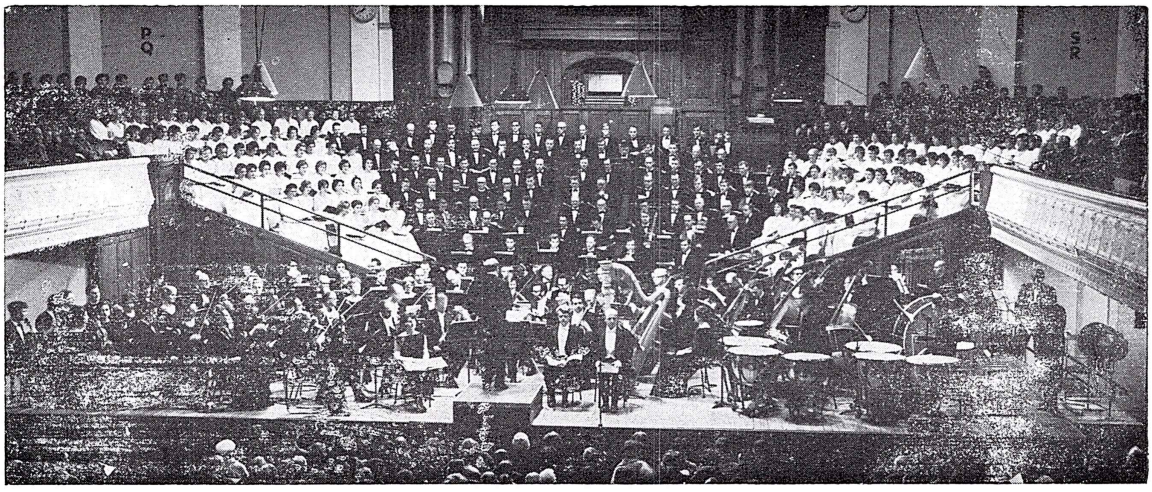
"It is almost certain that an invitation will be extended to the Royal Christchurch Musical Society Choir to take part in the proposed Commonwealth Festival, which, its organisers hope, will be held, probably in London, in 1965." Sir Malcolm Sargent told Mr de Berry that he would use his influence with the organisers of the Commonwealth Festival to persuade them to extend an invitation to the choir. "If the choir is invited, then I believe it will be our duty to accept, no matter what the difficulties are."

This matter was to prove a controversial question for de Berry's successor.

In February 1963 there was another opportunity to make a contribution towards a new Town Hall. To mark the visit of the Queen and the Duke of Edinburgh the Civic Music Council arranged a Royal Concert in the King Edward Barracks with proceeds towards the fund. The R.C.M.S. joined the Harmonic Society under their conductor, William Hawkey, to sing *Zadok the Priest* to open the programme, and to close it the combined choirs were conducted by Robert Field-Dodgson in the closing choruses from *Messiah*. As the Society's contribution to the programme the choir sang *Blest Pair of Sirens* accompanied by the Christchurch Civic Orchestra. It is worth noting here that the 3YA Orchestra, first used by the Society in 1937, went out of existence at the end of 1959. Most of the players then joined the John Ritchie String Orchestra which in November 1962 became the Christchurch Civic Orchestra.

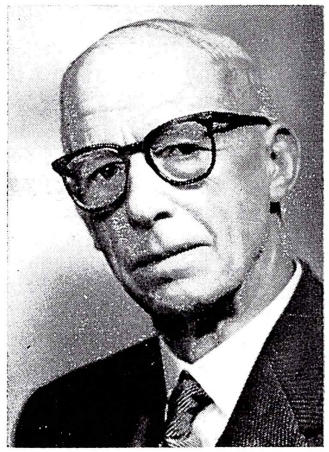
It was in July of that year that the choir achieved its next peak. To mark the dedication of the new Coventry Cathedral in 1962 Benjamin Britten had written his *War Requiem* and this was the work that John Hopkins asked the R.C.M.S. to perform in Wellington with the National Orchestra. There had been only a few performances of the work in England and Germany and this was the first performance outside Europe, beating a performance in Boston, U.S.A., by a matter of hours. Owen Jensen said of this performance, "To E. R. Field-Dodgson . . . must go the credit for what was superb choral singing by any standards." After John Hopkins left the Orchestra, this concert was referred to as "John Hopkins' finest hour". The Society repeated the work in a visit to the Auckland Festival two years later when two conductors (as Britten originally intended) were used, Juan Matteucci and Lazlo Heltay. On that occasion the choir also gave a Sunday afternoon concert in which Beethoven's *Mass in C* was the main work .

In the meantime there had been another highlight. It is always a thrill to sing a great work under the direction of its composer. Thus in March 1964 the Society was delighted to be able to sing *Belshazzar's Feast* with Sir William Walton himself conducting. In company with the Harmonic Society and the N.Z.B.C. Symphony



War Requiem (Britten), with N.Z.B.C. Symphony Orchestra conducted by John Hopkins, Wellington Town Hall, 27 July, 1963.

Orchestra (as the National Orchestra was now called) there were two performances in Canterbury Court, once again under the aegis of the Civic Music Council. Straight after the Saturday night performance the members of both choirs boarded buses which took them directly to Lyttelton where they boarded the Inter-Island Ferry. Special arrangements had been made with the Union Company to delay the Ferry's sailing until after 11.00 p.m. in order to transport the choirs to Wellington. The concert was then repeated in the Wellington Town Hall on the Monday night and similar arrangements were made with the Ferry to bring the choirs back after the performance.



L. F. de BERRY, O.B.E.
The longest serving Chairman

The Annual Meeting of 1964 marked the end of an era in the administration of the Society. After a record term of twenty-three years as Chairman, L. F. de Berry decided to retire. His contribution to the Society was immense. When the Society was in the doldrums in the late forties it was largely his drive which kept it going. He was the wise guide and mentor for the young conductor. He had already had a distinguished career in education as Headmaster of Christchurch West High School before he became the first Secretary of the Christchurch Civic Music Council. Long after he retired from school teaching, he retained his two musical interests and he was 81 years old when he travelled to Adelaide with the choir, an event he regarded as the highlight of his years in office. The Society held a special function to honour Mr de Berry in the Winter Garden at which a presentation was made. At the same time the Secretary, Miss E. M. Brooks, was made a Life Member. She had been a member for twenty-four years and had served on the Committee for nine years before becoming Secretary in 1960. She was to hold that office until 1969 when she became Treasurer for a further four years.

To replace L. F. de Berry the Committee elected Mr N. H. Buchanan to be its Chairman. He straightway was faced with a major problem over the representation at the Commonwealth Arts Festival. Subsequent to the remarks of Sir Malcolm Sargent in Adelaide it was announced that the Harmonic Society had also declared its interest in taking part in this Festival and the matter was handed to the Civic Music Council to decide. One suggested solution was that there should be a combined choir drawn from the two societies. For various reasons this proposal was unacceptable to the R.C.M.S. Committee and Neal Buchanan issued a well-reasoned statement dated 14 October 1964. Unfortunately the Society did not receive an invitation to go as an entity.[1]

In the meantime there was plenty to occupy the members. A new policy was initiated in November 1964. For some time there had been criticism that the quality of the soloists were often not equal to that of the choir. The Society now decided to seek the finest soloists it could afford for a major performance, and, to this end, the choir had agreed to an increase in their subscriptions. The work chosen for the first concert under this policy was Dvorak's neglected *Requiem Mass* and two soloists, Lauris Elms and Peter Baillie, were brought over from Sydney specially for the concert. The other two soloists were Rosemary Gordon and Grant Dickson. The result was a performance that was described as "magnificent and memorable". Then early in 1965 there was the first big Christchurch festival, namely the Pan Pacific Arts Festival. Here the R.C.M.S. renewed its association with Sir Malcolm Sargent in a combined concert with the Harmonic Society and the Victorian State Symphony Orchestra (now the Melbourne Symphony). The works sung were Sargent's own choral ending for Brahms' *Academic Festival Overture, Blest Pair of Sirens* and the the *Polovtsian Dances.*

1 In the event it was the Harmonic Choir which went to the Festival.

Lauris Elms was again a soloist in 1966 when the Society gave two performances of *Dream of Gerontius*—the first time since 1930 that the choir had performed this work. Another guest artist from Australia was the tenor Raymond McDonald. In December of that year the choir took part in an N Z.B.C. Youth Concert in Canterbury Court with Juan Matteucci conducting Orff's popular *Carmina Burana.* The following year this work was repeated, with a two-piano and percussion accompaniment, as part of the entertainment at the concluding function for the World Ploughing Championships held near Christchurch. Later in 1967 there was the first performance of *Missa Solemnis* with the local orchestra under Robert Field-Dodgson's baton, a performance which was repeated as part of the opening festival of the new Christ's College Hall.

There was the second Christchurch Arts Festival in 1968 and the Society was involved in two concerts. With the Sydney Symphony Orchestra under Moshe Atzmon the choir sang the Haydn *Te Deum* and Kodaly's *Psalmus Hungaricus.* Then for the final concert the R.C.M.S. combined with the Harmonic Society and the N.Z.B.C. Symphony Orchestra for Berlioz's colossal *Grande Messe des Mortes.* There were two other concerts of note that year. In July the choir gave two performances of Schubert's *Mass in E Flat* with the N.Z.B.C.S.O. under John Hopkins, the second of these being in Dunedin. Then in September the Society mounted a recital by Inia Te Wiata, the chorus joining him in Maori songs, and also performing Randall Thompson's *The Peaceable Kingdom.* The year finished with Rossini's *Petite Messe Solennelle.*

MILDRED BROOKS
Secretary, 1960-9
Treasurer. 1969-73

The following year saw some major changes in the Society's administration. Hugh McLachlan, who had taken over as Treasurer in 1961, was transferred out of Christchurch. During his period in office he had seen the Society's finances progress from dealing in three figure sums to amounts in five figures. On his departure, Mildred Brooks took over as Treasurer and Miss Olive Brosnan became Secretary, a job which had become so large, that some re-allocation of duties was necessary, resulting in the creation of the new office of Concert Manager. This was filled by Peter Barton who held the position until he became Chairman ten years later.

In November 1969 the Society marked the 21st Anniversary of its Conductor's appointment, with a Gala performance of the Dvorak *Requiem* with soloists April Cantelo, Lauris Elms, George Metcalfe and Grant Dickson. April Cantelo was an English soprano and her engagement was a direct result of a visit to England by the Concert Manager the previous Christmas. This solo quartet was described by one critic as "the finest heard at such a concert". Before the concert it was announced that the Conductor had been awarded an Arts Council Travel Fellowship; this he took up in 1970 when he travelled to the United States, Britain and Europe.

Early in 1970 the choir made its first acquaintance with Dr Clyde Roller, an eminent American conductor, when it took part in an N.Z.B.C. Promenade Concert, singing the Grand March scene from Verdi's *Aida* and the *Polovtsian Dances* from *Prince Igor* by Borodin. As a rousing encore the choir joined the N.Z.B.C. Symphony Orchestra in *The Battle Hymn of the Republic* which was so well received that it had to be repeated. Later in the year the Society had a second concert with the N.Z.B.C.S.O.. Under a new policy the N.Z.B.C. jointly promoted one of the Society's Subscription Concerts and a performance of Verdi's *Requiem* was given under the baton of Robert Field-Dodgson. This idea was repeated three years later when Robert Field-Dodgson conducted the New Zealand Symphony Orchestra in a performance of Honegger's *King David.*

Preparation went on during 1970 for the Society's second overseas trip. The Verdi *Requiem* and later Beethoven's *Missa Solemnis* were performed in preparation for further performances of these works across the Tasman. Meanwhile choir members were engaged in various fund-raising efforts, a major one being

AUSTRALIAN TOURING PARTY, AUGUST 1971

the selling of letter box name plates in a city-wide campaign. The Society's July subscription concert in 1971 was used as a promotion effort. The Canadian soprano Lois Marshall was engaged as a feature artist and a programme was built around her appearance. Unfortunately on her arrival in Christchurch at the beginning of the week she was unwell and remained in her hotel room all week. Finally she was forced to cancel her appearance altogether. Fortunately the Society had been able to alert the Christchurch soprano Heather Taylor early enough in the week for her to take over the soprano role in the main work, Haydn's *Nelson Mass,* and in the event she was also able to sing Mozart's *Laudate Dominum* and *Exsultate Jubilate,* and scored a notable success. The choir also contributed Haydn's *Te Deum* and *The Peaceable Kingdom* by Randall Thompson.

The Society's trip across the Tasman was at the invitation of the Australian Broadcasting Commission and involved concerts in Sydney and Melbourne during late August and early September 1971. On this occasion some 150 choir members travelled and spent about ten days in Sydney, where the choir performed the Verdi *Requiem* with the Sydney Symphony Orchestra conducted by Moshe Atzmon, the concert being given on three nights. The second Sydney programme was given twice and consisted of *The Peaceable Kingdom* which Robert Field-Dodgson conducted, *Psalmus Hungaricus* and Mozart's *Grand Mass* (K427). For the visit to Sydney the choir was accompanied by the Mayor of Christchurch, A. R. Guthrey, who was to become the Society's President in 1985.

After a strenuous period of rehearsing, performing and sightseeing, the choir moved on to Melbourne with a day's sightseeing stop in Canberra on the way. As well as being tired, some members were attacked by an illness. It was thus a rather jaded choir which appeared in the Melbourne Town Hall the next morning to rehearse *Missa Solemnis* with the Melbourne Symphony Orchestra under the formidable Willem van Otterloo. They sang straight through the *Kyrie* and *Gloria* before the conductor stopped for a coffee break. Such were the powers of Beethoven that the choir was transformed and was once more bubbling with enthusiasm. *Missa Solemnis* was given twice. The choir had one more programme to present, also given twice, and this opened with Haydn's *Te Deum,* taken by Otterloo at a ferocious speed, and concluded with Stravinsky's *Symphony of Psalms,* the rest of the programme being

purely orchestral. The choir acquitted itself with distinction in all its Australian concerts bringing forth epithets such as "magnificent", "splendid" and "superb" from the Australian critics.

If the Society thought it was due for a more relaxing year after its efforts in Australia it was mistaken, for 1972 was just as busy. In July there was another engagement with the New Zealand Symphony Orchestra this time with John Matheson as conductor. Berlioz's *Damnation of Faust* was given in Christchurch and then repeated in Dunedin. Faust was sung by David Parker, Mephistopheles by the negro Simon Estes, and the presence of Kiri Te Kanawa as Marguerite ensured that there were full houses in both centres. In August the Society marked the centenary of the birth of Ralph Vaughan Williams with a special concert entirely devoted to his works. The composer's widow, Ursula Vaughan Williams, kindly consented to be Patron for the concert and contributed a charming message to the programme. Once again the Society had the pleasure of engaging April Cantelo to be soprano soloist and the Australian baritone Brian Hansford was the other soloist. Of added significance was the fact that this was the last concert to be given in the Civic Theatre and therefore marked the end of an era.

In September Christchurch opened its new Town Hall, which was a significant event for the Society as well as the rest of Christchurch. For years people had said that the Christchurch choirs could only be heard to the best advantage when they performed outside the city; now, at last, they could be heard properly in their home city. To celebrate this occasion the Society commissioned a work for brass band and choir from the eminent English band composer, Eric Ball. The work, called *A Christchurch Cantata,* was performed by the choir together with the Canterbury All-Stars Band at the inaugural concert in the Town Hall. The following year the Society gave a repeat performance under the baton of Eric Ball himself, he being in New Zealand as Adjudicator for the National Band Championships. On this occasion the choir was accompanied by the New Zealand Champion Band, the Skellerup-Woolston.

As part of the opening series of concerts for the Town Hall there was a combined performance of Walton's *Belshazzar's Feast* with the Harmonic Society and the New Zealand Symphony Orchestra under Brian Priestman. The following year there was another combined performance by the same forces for the Christchurch Arts Festival, this time the work was Mahler's massive 8th Symphony *(The Symphony of a Thousand)* and was conducted by Juan Matteucci.

The early years of the Town Hall were busy ones for the Society and for a while audience sizes were sufficient to make concerts financially viable. The traditional annual *St Matthew Passion* was transferred there and performed to larger audiences than had attended in the Cathedral. In 1973 the Society arranged a visit from another British singer, the tenor Gerald English. He gave two concerts here, one with the R.C.M.S. and one with the Christchurch Symphony Orchestra, as the Civic Orchestra had now become. For these concert he gave superb renderings of Britten's *Les Illuminations* and *Serenade for tenor, horn & strings.* He also took solo roles in *Budavari Te Deum* and Mozart's *Requiem.* During this period the choir also tackled some contemporary music. Partly as the fruits of his visit to America in 1970, the Conductor introduced the choir to the works of Jean Berger *(O Clap Your Hands)* and Ross Lee Finney *(The Edge of Shadow).* Then in 1974 the Society commissioned a work from the New Zealand composer David Farquhar. Called *Bells in Their Seasons,* it was a choral symphony drawn from words by E. E. Cummings, Allen Curnow and Denis Glover. In association with this work, the programme also contained two rarities from the past, a *Te Deum* by Caldara, and a work by Mendelssohn called *Hora Est* which had recently been 'discovered' by Dr Brian Pritchard of the University of Canterbury.

JAMES COLLINS, O.B.E.
Vice-President, 1965-1976
President, 1976-84

About this time there was a significant change in the Society's administration. Neal Buchanan's ten year term as Chairman came to an end with

the Annual Meting of 1974 and his place was taken by David Batten. The previous year Mildred Brooks had retired from the office of Treasurer, her place being taken by J. R. Allison. John Allison, a Chartered Accountant, was not a member of the Society and this was a departure from recent practice. It was a sign of the complexities of the financial side of the Society's activities which had developed in recent years. Finally there was also a change in President. Bishop A. K. Warren, C.M.G., who had succeeded Sir James Hay after the latter's death in 1966, retired from the office in 1973 and in his place Sir Ian Macarthur was elected. Sadly Sir Ian died in 1975 after only two years in office. At the following Annual Meeting James Collins, O.B.E., was elected President and made a notable contribution until his death in 1984.

In 1975 the Society achieved its 500th Concert. This was marked on 18th October by a performance of Beethoven's *Missa Solemnis* with soloists Elisabeth Hellawell, Collene Roche, Patrick Power and Bruce Carson, and the Christchurch Symphony Orchestra conducted by Robert Field-Dodgson. For this occasion a special programme was printed containing a lengthy article on the history of the Society as it related to the five hundred concerts. The programme also contained messages from a number of recent Guest Conductors including a gracious handwritten one from Sir William Walton.

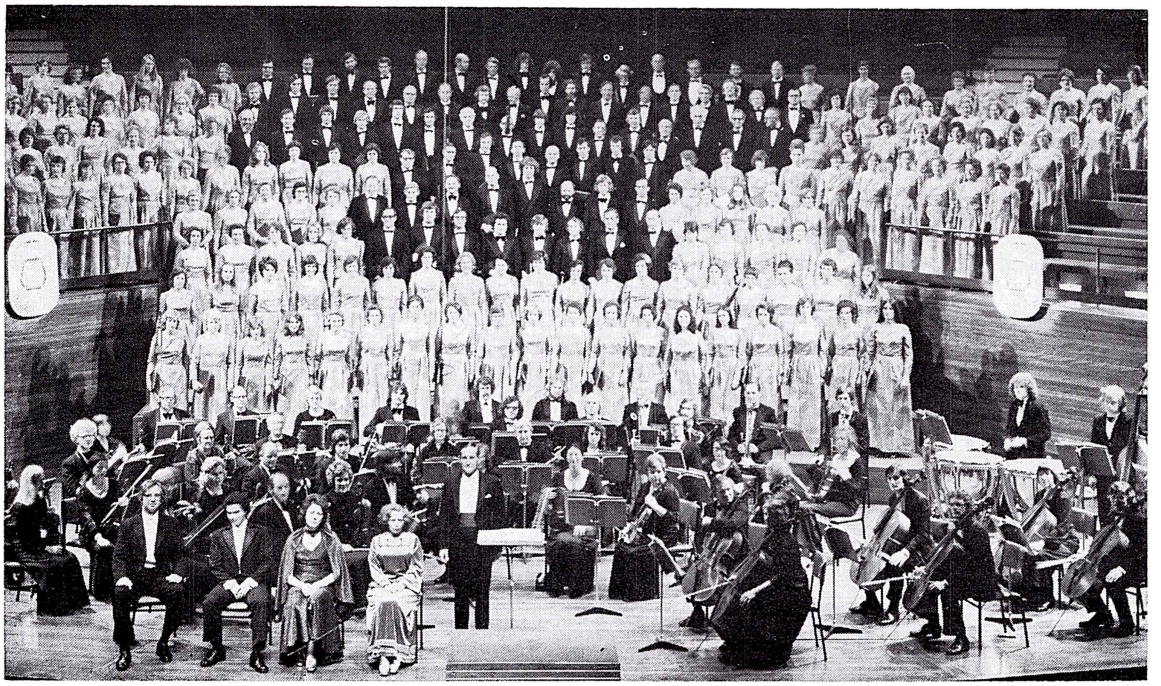
It was about this time that the Christchurch Symphony Orchestra ran into difficulties and there emerged a rival organisation, the Canterbury Orchestra Trust. Whilst the Society as such was not involved in the dispute, it inevitably had to make the decision as to which orchestra to use for its concerts. The Committee took the view that musical standards would have to come first and that the Society should engage the best accompaniment available. Since the majority of the existing orchestra remained with the re-constituted C.S.O., including string players who had played in the Society's concerts for

I recall with great pleasure and satisfaction the concerts when I conducted 'Belshazzar's Feast' in both Christchurch and Wellington. The Choir is one of the outstanding ones of the Commonwealth and long may it continue to be.

My best wishes for the Five Hundredth Concert and for the Society.

William Walton.

Message contributed by Sir William Walton to 500th Concert Programme.



THE SOCIETY'S 500th CONCERT: MISSA SOLEMNIS (BEETHOVEN)
Soloists (l. to r.): Bruce Carson, Patrick Power, Collene Roche, Elisabeth Hellawell.
Conductor: Robert Field-Dodgson. Christchurch Town Hall, 18 October, 1975.

years, the choice made was the Christchurch Symphony Orchestra.

For the first subscription concert of 1976, the Society engaged Dr Clyde Roller who was paying a brief visit to Australasia. An all Beethoven programme was chosen with Michael Houstoun as guest soloist in the *Emperor* Concerto. The choir performed the Mass in C. In view of the fact that the newly formed Trust Orchestra was presenting a series of concerts featuring all five Beethoven Concertos, the Society was very gratified to receive a full house for its concert.

Mention should now be made of a series of concert operas mounted by the Society. As we have seen, this type of concert had been popular earlier in the century, although a number had been specially arranged 'concert versions'. In 1974 the Society mounted Beethoven's *Fidelio* with Vanco Cavdarski as Guest Conductor. The choir had first been associated with Cavdarski, who was then the Musical Director of the Christchurch Symphony Orchestra, in a C.S.O. Easter Concert in 1973. Then in 1974, as part of the Commonwealth Games celebrations, a combined performance of Beethoven's 9th Symphony was given with the Harmonic Society. Such was the success of *Fidelio* that two years later Cavdarski was brought back for *Aida* with a strong cast including Delores Cambridge, Lauris Elms, Noel Mangin and Anthony Benfell. This drew a capacity audience to the Town Hall. The following year, 1977, the Society mounted two performances of *Boris Godunov* with Noel Mangin giving a magnificent performance in the title role. Once again Cavdarski conducted. The second performance was given in Wellington on the Monday night. It was July and the weather conditions were atrocious. Some 130 choir members and the full Christchurch Symphony Orchestra were due to fly up to Wellington on the Monday morning. An anxious time was spent that day when Wellington Airport was closed. Fortunately it reopened soon after midday and the performers were able to get to Wellington in the afternoon. The planned rehearsal had to be shortened and a stand-in second bassoonist had to be found for the performance to replace a player marooned by the weather. Despite this the performance was a huge success.

The opera chosen for the next such concert was Verdi's *Il Trovatore* with Lynn Cantlon and Anthony Benfell heading an all New Zealand cast. Writing in *The Star*, Ian Dando said:

"Whoever chose the soloists deserves a medal for perceptive casting and for faith in the New Zealand singer."

This concert was in July 1979; in November of the following year the Society presented *Carmen* with local singer Rhonda Briers in the title role. Once again an all-New Zealand cast was used with Lynn Cantlon, Judy Bellingham, Anthony Benfell and Roger Creagh outshining the principal role. *Trovatore* had only attracted an eighty per cent house but it was a full house for *Carmen.*

Two years later the Society repeated *Aida,* this time giving a second performance in Wellington. The star-studded cast was headed by Rita Hunter in the title role and included Heather Begg as Amneris, Noel Mangin as Ramphis, and Anthony Benfell repeating his role as Radames. Originally the mezzo-soprano Margreta Elkins had been engaged to sing Anneris but she unfortunately met with an accident about a week before she was due to come from Australia, and was replaced by Heather Begg. In terms of financial involvement this was by far the biggest production mounted by the Society but the results were very satisfactory. The Wellington performance was broadcast and this was adjudged to be the best Music Broadcast in the Mobil Radio Awards for the year. All of these concert operas were conducted by Vanco Cavdarski who showed remarkable skill in putting together great performances in a short space of time.

These concerts were all mounted by the Society itself. However, in the period under consideration there were also a number of notable concerts with the New Zealand Symphony Orchestra. It was not until 1975 that Christchurch at last got to hear a live performance of Britten's *War Requiem.* Brian Priestman was the conductor and the work was repeated in Dunedin —the choir's fourth visit there. The Society wrote to the Composer, who was recovering from a recent stroke, informing him of these performances and sending good wishes for his recovery. His letter of reply is a treasured memento of the Society. A year later the choir sang in the last movement of Mahler's *Resurrection Symphony* (No 2) under the baton of Franz-Paul Decker. This was a memorable experience not least for the fact that the conductor was running a high temperature and was unable to take the final orchestral rehearsal with the choir. Then in 1978 the men of the Society performed Stravinsky's *Oedipus Rex* at the Christchurch Arts Festival with Elyakum Shappira conducting. This was given a second performance on a Sunday afternoon. In 1979 the choir sang Delius *Sea Drift* with Georg Tintner conducting. The Society marked its 120th Anniversay in August 1980, with a performance of *Belshazzar's Feast* conducted by the eminent English choral conductor, Sir David Willcocks: a performance that was filmed for television.

There was another television occasion in 1982 when the choir was invited to sing the Verdi *Requiem* with the New Zealand Symphony Orchestra and a star-studded cast of New Zealand soloists—Malvina Major, Heather Begg, Anthony Benfell and Donald McIntyre. The Conductor was John Matheson. Two years later the choir worked with another distinguished English Conductor, Sir Charles Groves who conducted Holst's *Hymn of Jesus.*

In 1978 the Society marked the Thirtieth Year that Robert Field-Dodgson had been its Conductor. The three subscription concerts for the year contained many of his favourite works and the souvenir programmes included the story of his years as Conductor and a complete list of all the concerts during that period. Unfortunately, not long before the first concert, Robert Field-Dodgson suffered a slight heart attack and he had to be replaced by Peter Zwartz, who conducted the *Budavari Te Deum* and *Dona Nobis Pacem* at less than three weeks' notice. Happily the Conductor was well enough to attend the concert and he was back on the rostrum for the second concert three months later. This was a programme of the English works performed in 1955—*The Morning Watch* and *Hymnus Paradisi.* The concert opened with Vernon Griffiths' *Laudate Dominum* which the composer had specially orchestrated for the Society to mark the Conductor's anniversary. The score is headed:

> "This Full Score of the work is specially written to honour E. R. Field-Dodgson, M.B.E., B.A., Dip Mus., and the Royal Christchurch Musical Society which in the thirty years of his conductorship has reached the heights in great music performed and in the standard of its presentation."

As Vernon Griffiths had been unwell when the work was performed in the July concert, it was repeated in the second programme so that he could be present. The final programme of the Conductor's 30th Season was Beethoven's *Missa Solemnis* with two Australian soloists, Nance Grant of Melbourne and Lauris Elms, who had sung in many of the Society's concerts.

By now the early enthusiasm for attending concerts in the Town Hall had past and the size of audiences were beginning to concern the Committee. In an endeavour to reach a wider audience the Society joined forces with the Skellerup-Woolston Band in October 1979 to give a concert under the heading "Music For All." This

was so successful, attracting a capacity house, that it was repeated the following February. The programme included a novelty item called *The Pink Panther's Picnic* by a member of the choir, Christchurch composer Kit Powell. In July 1982 the same forces presented "More Music for All" which featured another Kit Powell work commissioned by the Society. This was a serious work, written for four choirs and four percussion groups to Maori words, and called *The Ever-Circling Light.*

Apart from the performance of *Belshazzar's Feast* already referred to, the Society's 120th Anniversary year (1980) was notable for another Royal occasion. On Tuesday, 11 November, Their Royal Highnesses the Duke and Duchess of Kent joined the choir in the Durham Street rehearsal hall to sing some choruses from *St Matthew Passion.* The Duchess is a second soprano in the Bach Choir in London and the Duke is the Patron of the Kent Opera. The Royal couple spent about half an hour with the Society before returning to their hotel.

Another important occasion for the Society was the October subscription concert of 1981 which included the Official Welcome to the visiting Bishops for the Centenary of Christchurch Cathedral. The chief guest was the Archbishop of York and, prior to the concert, he was welcomed with seven other Bishops in a colourful ceremony on stage. The New Zealand Army Band played a fanfare and choir, band, orchestra and audience all joined in singing Vaughan Williams' setting of the *Old Hundredth.* The Concert itself was entitled "An Evening in Vienna" and consisted of music by Mozart and Haydn, including the *Nelson Mass.*

Earlier that year the Society had also worked with the New Zealand Army Band on a recording. In celebration of the wedding of the Prince of Wales, "Golden Editions" invited the Army Band and the R.C.M.S. to join in making a disc of suitable patriotic music. This was the third commercial recording of the choir. Previously Kiwi Records had issued a selection from the 1960 Wellington performance of *St Matthew Passion* and the Society also featured in a recording of hymns issued by Radio New Zealand entitled "Sing and Rejoice".

The 1980s became another period of rising costs and declining audiences. This was especially noticeable in concerts such as the Brahms' *Requiem* of 1981, the Faure *Requiem* in 1983, and the August concert of 1984 which included *Budavari Te Deum, The Peaceable Kingdom,* and a first performance by the Society of Haydn's *Theresienmesse.* The costs of employing a professional orchestra were becoming so high that alternatives had to be considered. For some time the Society received two steady sources of supplementary income for its concerts; broadcast fees and Arts Council grants. By the mid-1980s these had steadily declined in real terms. Broadcasting economies meant that 3YC was forced to reduce the Society's relays from four concerts to three and later to only two per year. At the same time there was no increase in fee after 1978. It was in 1970 that the Queen Elizabeth II Arts Council began giving the Society an annual grant which by 1973 had reached $2000 and by the time it was discontinued in 1979 was $2500. The creation of the Regional Arts Councils in 1978 marked the beginning of the end of regular funding for the Society, although smaller grants were received from time to time. More recently the establishment of an 'Orchestra Users' Fund' out of the local body grant for the Christchurch Symphony Orchestra, has partially offset the lack of Arts Council funding.

There were therefore many problems facing the Society as it entered its 125th year. However the Annual Meeting, held in March, was positive and the Society looked towards solving its problems as it had done in the past. This Annual Meeting was marked by the election of a new President, Ron Guthrey, O.B.E., and the creation of three new Life Members, Mrs Mollie Barnes, Miss Olive Brosnan, and Rob Van Berkel.

The Society made a good start to its Jubilee year with three engagements within a short space of time. The annual *St Matthew Passion* was given in the Cathedral during Holy Week, and on Easter Sunday the choir sang at the Centenary Investiture Service of the Order of St John in New Zealand. This was another Royal occasion for present were the Duke and Duchess of Gloucester. The first subscription concert—*Missa Solemnis* came four weeks later. Other concerts planned for the year included Mendelssohn's *Hymn of Praise,* or rather the whole of his 2nd Symphony, in a New Zealand Symphony Orchestra Subscription Concert, performances of Verdi's opera *Nabucco* in Christchurch and Wellington, and the ever-popular *Messiah.*

Note on illustration page 41.

Some notable Guest Conductors: (top) James Robertson, John Hopkins, Juan Matteucci, (centre) Sir William Walton, Sir Malcolm Sargent; (bottom) Willem van Otterloo, Moshe Atzmon, Brian Priestman.

CODA

These events round off one hundred and twenty-five years of almost continuous music-making by the Society. Just as the economy has its cycles of boom and bust, so too has the history of the Royal Christchurch Musical Society. Periods of success are followed by times of financial difficulties, but somehow there have always been men and women who have met the challenge and seen the Society through. Perhaps the changing life-styles over the past fifty years have made this task harder. During the 1930s it was the advent of radio and the cinema that provided the challenge. A more serious threat to music-making was the arrival of television in 1960. Consequently it became increasingly more difficult to attract people to concerts in winter, especially the elderly. Another factor to affect audiences during the 1980s has been the proliferation of concerts in Christchurch. Between them, the New Zealand and Christchurch Symphony Orchestras present upwards of fifteen concerts yearly, and with concerts by the two large choirs there is an increased competition for audiences.

Fashions change in music just as in many other respects. An examination of works performed over the past 125 years reflect this. Many of the oratorios and cantatas performed last century are scarcely heard of today. Apart from those two Haydn masses in the 1870s there were no performances of masses or requiems until 1956; yet in the next thirty years there were thirty-eight performances of masses and nineteen of requiems. The popularity of Handel is largely based on *Messiah* which has passed its century of performances by the Society. If this is discounted, the most performed composer is Mendelssohn with seventy-five appearances, although the Society has performed his works only twice since its Centenary. During the 1970s and 1980s an endeavour has been made to attract new audiences through youth concerts, the performance of operas, the inclusion of concertos, and the presentation of popular music with band, but one cannot please everybody all the time!

Over the years, the Society has shown that it has the resilience to overcome its difficulties. Musicians like F. M. Wallace, Dr J. C. Bradshaw, W. H. Dixon and Robert Field-Dodgson have created the quality in performance. Administrators like Thomas Garrard, Antill Adley, Albert Kaye, Thomas Andrews and L. F. de Berry have guided its fortunes through good times and bad. Hopefully there will be others of their calibre who will guide the Society through the next century.

APPENDIX 1

Conductors

1860-63	J. F. McCardell
1864	W. J. B. Stansell
1864-65	J. F. McCardell
1865-66	J. Bilton
1867-68	J. F. McCardell
1869	H. W. Packer
1870-71	Robert Parker
1872	A. Landergan
1873	Robert Parker
1874-75	J. Knox
1876-77	Robert Parker
1878	A. Landergan
1879	J. T. McLeod Smith
1880	A. Landergan
1881-85	Henry Wells
1886-88	A. Towsey
1888-1904	F. M. Wallace
1905-12	Dr J. C. Bradshaw
1912	W. S. King
1913	Arthur Worsley
1914	W. H. Thorley
1915-21	Dr J. C. Bradshaw
1922-23	Sydney Butler
1924-26	Sydney Williamson
1927-28	T. Vernon Griffiths
1928	A. G. Thompson
1929-34	W. H. Dixon
1934-37	A. G. Thompson
1937	Ernest Jenner
1938-41	Frederick Bullock
1941-49	C. Foster Browne
1949-date	Robert Field-Dodgson

APPENDIX II — Administrators

Presidents

1860-61	W. Stringer
1862-64	Sir John Cracroft Wilson
1865-67	Rev J. Wilson
1869-72	W. J. W. Hamilton
1873	Sir John Cracroft Wilson
1874-77	Sir G. Bowron
1879	Rev H. C. M. Watson
1880-84	Hon E. C. J. Stevens
1885	Dr Julius von Haast
1886	Alex Carrick
1887	W. H. Wynn-Williams
1888	Ven Archdeacon Lingard
1889-90	Hon W. Pember Reeves
1891	Bishop Churchill Julius
1892-1904	Mr Justice Denniston
1905-12	Albert Kaye
1913-14	J. A. Frostick
1915-17	J. A. Flesher
1918-19	Sir John Denniston
1920	Albert Kaye
1921-24	S. E. McCarthy, SM
1925	W. J. Hunter
1926-56	Sir R. Heaton Rhodes
1957-66	Sir James Hay
1967-73	Bishop A. K. Warren, C.M.G.
1974-75	Sir Ian Macarthur
1976-84	James Collins, O.B.E.
1985-	A. R. Guthrey, O.B.E.

Chairmen

(N.B.: Prior to 1918 the President usually took the chair, or a Vice-President if he was unavailable — there was no recorded elected Chairman).

1918-20	H. Antill Adley	1934	J. M. Heath	1941-63	L. F. de Berry, O.B.E.
1921-22	R. B. Owen	1935-36	R. C. Stone	1964-73	N. H. Buchanan
1923-24	W. J. Hunter	1937-38	F. A. Bullock	1974-78	D. R. Batten
1925-33	T. Andrews	1938-40	T. Andrews	1979-date	P. D. Barton

(D. R. Batten acted as Chairman from August 1983 to April 1984 whilst P. D. Barton was on leave in the U.K.)

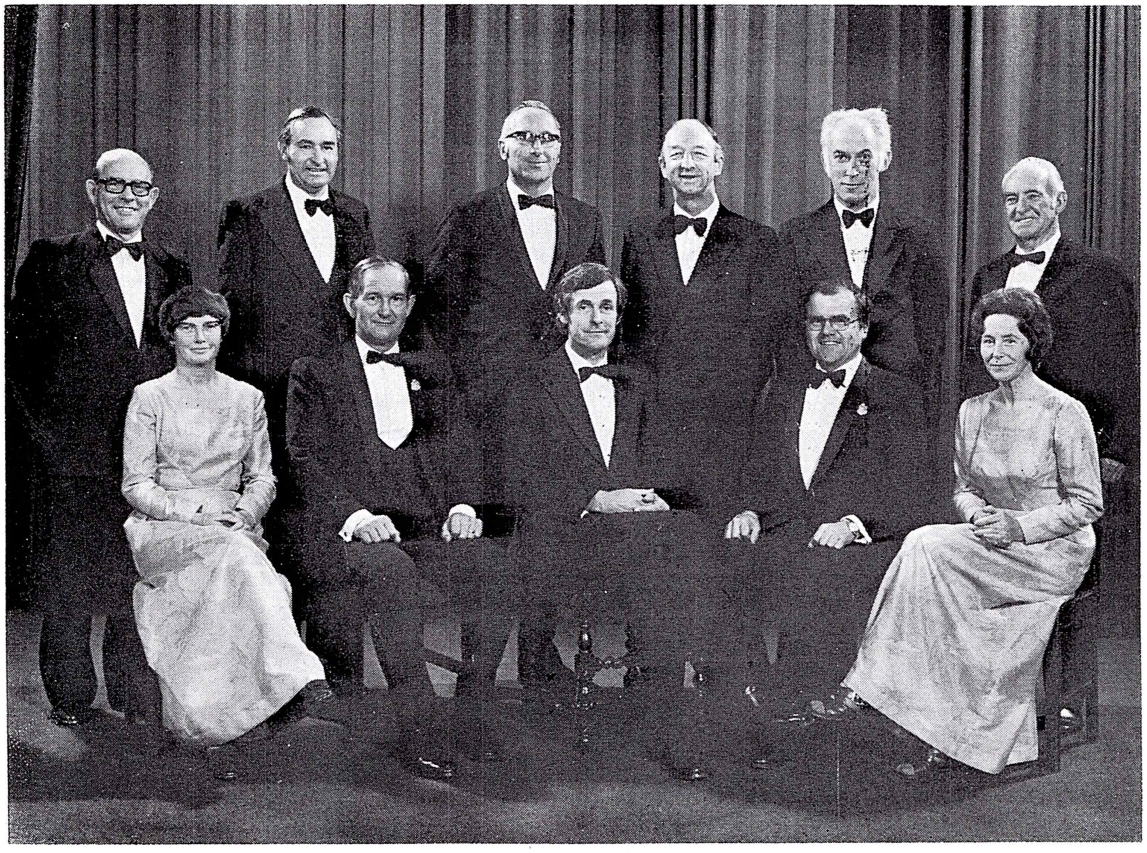
Secretaries

1860-62	J. B. Stansell
1862-63	C. W. Bishop
1863	J. Painter
1864-65	R. Davis
1866-69	A. J. Cotterill
1870	F. C. Bowler
1871-72	R. Davis
1873	J. S. Jameson
1874	H. H. Loughnan & A. R. Inwood
1875	H. H. Loughnan
1876	R. Davis
1877	A. W. Bennett
1880-83	H. H. Loughnan
1884-87	A. Appleby
1888	W. Izard & W. Devenish Meares
1889	J. J. Kinsey & S. H. Seager
1890	S. H. Seager & A. Black
1891	William Black
1892-93	Thomas Garrard
1894	Thomas Garrard & F. C. Raphael
1895-98	Thomas Garrard
1899	Thomas Garrard and David Bates
1900-06	Thomas Garrard
1907-11	H. Antill Adley
1912-13	C. M. Parker
1914	H. Briggs
1915	C. H. Schwartz
1916	G. W. Jenner
1917	H. E. Lawrence
1918-19	Mrs W. Wilson & Miss M. Shirtcliffe

1920	R. B. Owen
1921-23	H. T. Whittingham
1924-25	H. E. Marsh
1926-35	H. Antill Adley
1936-38	L. A. G. Barrett
1938	H. G. Galbraith & Mrs Lake
1938-43	Mrs N. W. Robbins
1944-50	R. C. Stone
1950-53	A. E. Amyes
1954-57	A. N. Graham
1957-59	Arnold Livesey
1960-69	Miss E. M. Brooks
1970-81	Miss O. B. Brosnan
1982-84	Peter Allan
1984	Austen Hunt
1985	Mrs Nola Hayward

Treasurers

1860-62	W. Stringer
1863-64	Sir G. Miles
1865-66	G. Palairet
1867	G. Inwood
1868-83	(no record)
1884-87	A. Appleby
1888	W. Izard
1889	J. J. Kinsey
1890	S. H. Seager
1891	A. F. G. Harman
1892-1906	Thomas Garrard
1907-12	H. Antill Adley
1913	Charles M. Parker
1914	Harold Biggs
1915-17	H. Antill Adley
1918-21	W. J. Jenkin
1922-23	H. T. Whittingham
1924-25	H. E. Marsh
1926-29	H. Antill Adley
1930-34	R. C. Stone
1935-36	Miss R. E. Broughton
1937	H. G. Galbraith
1938-42	Mrs N. W. Robbins
1943-54	F. A. Silcock
1955-60	A. E. Amyes
1961-68	C. H. McLachlan
1969-73	Miss E. M. Brooks
1973-date	J. R. Allison



THE EXECUTIVE OF THE ROYAL CHRISTCHURCH MUSICAL SOCIETY, 1975

Standing (l. to r.): G. Thorpe, J. R. Allison (Treasurer), R. Van Berkel, F. R. Harrison, A. H. Hunt, C. C. Sands (Librarian).

Seated (l. to r.): Miss O. B. Brosnan (Secretary), E. R. Field-Dodgson (Conductor), D. R. Batten (Chairman), P. D. Barton (Concert Manager), Mrs M. E. Barnes.

Committee

(After 1863, when the first Minute Book finishes, there are no records of committee members until 1885. From this time until about 1917 it appears that Vice-Presidents were ex-officio members of the Committee although whether they attended regularly is doubtful. In determining years of service on the Committee, Vice-presidents have been included for the period 1885-1917. Space does not permit the inclusion of every committee member and only those who have given ten years or more service have been included).

The following abbreviations have been used: P President — VP Vice-President — C Chairman — S Secretary — T Treasurer — L Librarian.

31 years: Wm Izard, 1885-87, T1888, VP1896-1900, 1902-1912.
P. C. Graham, 1938-42, 1944-54, 1956-70

29 years: W. Devenish Meares, VP1888-1916
H. H. Loughnan, S1874-75, S1880-83, 1885, VP 1887-90, 1894-95, VP1896-1900, VP1902-12

28 years: P. D. Barton, 1956-57, 1960-78, C1979 to date.

26 years: Bishop Julius, P1891, VP1892-1916

24 years: H. Antill Adley, S1907-12, L1913-14, T1915-17, C1918-20, S1926-35

23 years: L. F. de Berry, C1941-69; Miss E. M. Brooks, 1940-47, 1959, S1960-69, T1969-73

22 years: A. Kaye, VP1893-1904, P1905-12, VP1914, 1916-17, P1920

21 years: A. W. Roberts, 1911-12, 1917-32, 1938-40

19 years: J. A. Frostick, 1896-1900, VP1901-12, P1913-14

17 years: Mrs Garrard 1889-1905; F. A. Silcock, 1938-39, L1941-43, T1943-54

16 years: T. H. Beckett, 1895-1909, 1911; T. Andrews, 1922-24, C1925-33, 1937, C1938-40; A. H. Hunt, 1969-83, S1984.

15 years: A. Gundersen, 1894-1908; F. C. B. Bishop, 1893-94, L1895-1907

14 years: Miss O. B. Brosnan, 1968-69, S1970-81

13 years Mr Justice Denniston, P1892-1904; R. C. Stone, T1930-34, C1935-36, S1944-50, 1951; A. E Amyes, S1950-53, 1954, T1955-60, 1961-62; V. A. Ellena, 1951-58, 1962-65, 1968; D. R. Batten, 1967-73, C1974-78, Atg C1983-4; A. G. van Berkel, 1970-82; J. R. Allison, T1973 to date.

12 years: H. J. Marriner, 1869-1907; Wm Reece, VP1905-16; W. L. Buchanan, L1907-12, 1915-20; Mde Gower Burns, 1918-29; Mrs S. W. Sands, L1957-68.

11 years: L. Bonnington, 1904-10, VP1913-16; R. S. Ward, 1904-14; Mrs L. T. Harvey, 1945-55.

10 years: G. Bonnington, VP1892-1901; G. Horsley, 1903-12; N. H. Buchanan, C1964-73

APPENDIX III

A LIST OF CHORAL WORKS PERFORMED BY THE ROYAL CHRISTCHURCH MUSICAL SOCIETY DURING THE FIRST 125 YEARS

(N.B.: In this list the name of the work is followed by the date of the first performance by the Society, the number of concerts in which the work has appeared, and (in parentheses) the total number of performances allowing for occasions when a concert was repeated. e.g. VERDI: G.; Manzoni Requiem, 1970, 4 (6) means that it was first performed in 1970, there having been four concerts (Christchurch 1970, 1977, 1982 and Sydney 1971) but a total of 6 performances).

ARCADELT, J.: Give Ear Unto My Prayer, 1938, 2.

BACH, J. S.: Peasant Cantata, 1941, 3; Coffee Cantata, 1943, 2; Ein Feste Burg, 1950, 3; Nun Danket, 1950, 2; Praise the Great Creator, 1950, 1; My Spirit was in Heaviness, 1950, 1; Magnificat, 1953, 2; St Matthew Passion, 1954, 32 (35); Missa Brevis, 1964, 2; Sing Ye to the Lord, 1964, 2.

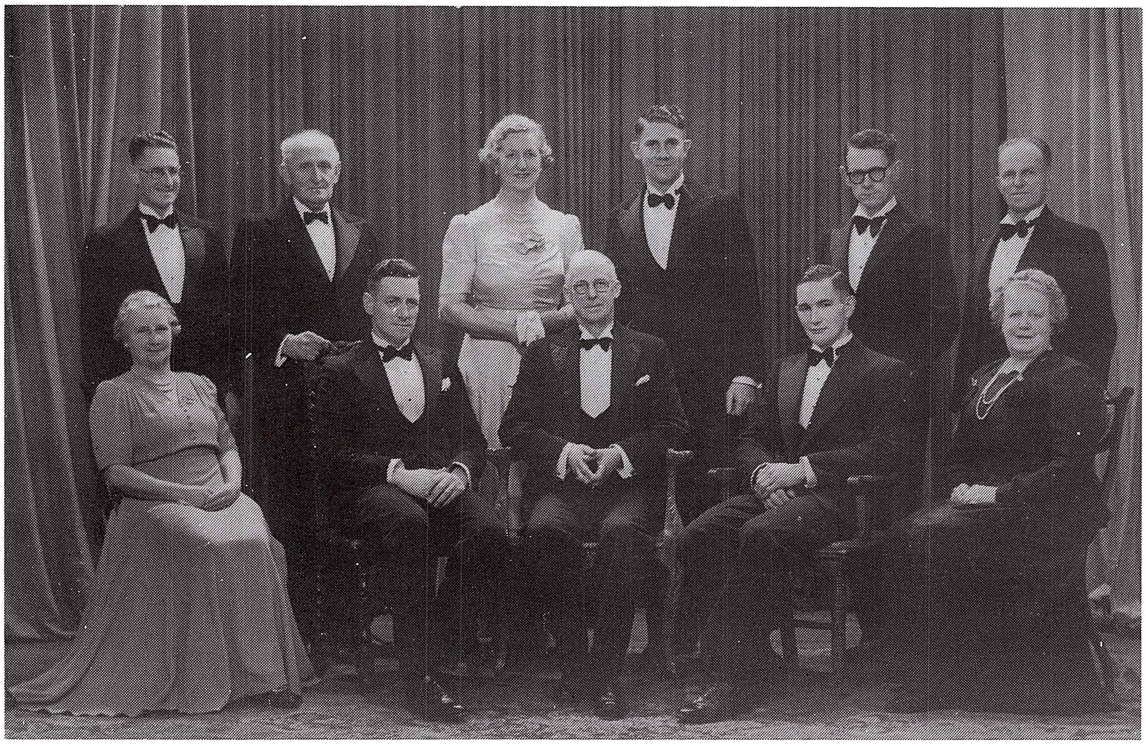
BALL, E.: A Christchurch Cantata, 1972, 2.

BARNETT, J.: The Ancient Mariner, 1874, 6 (7).

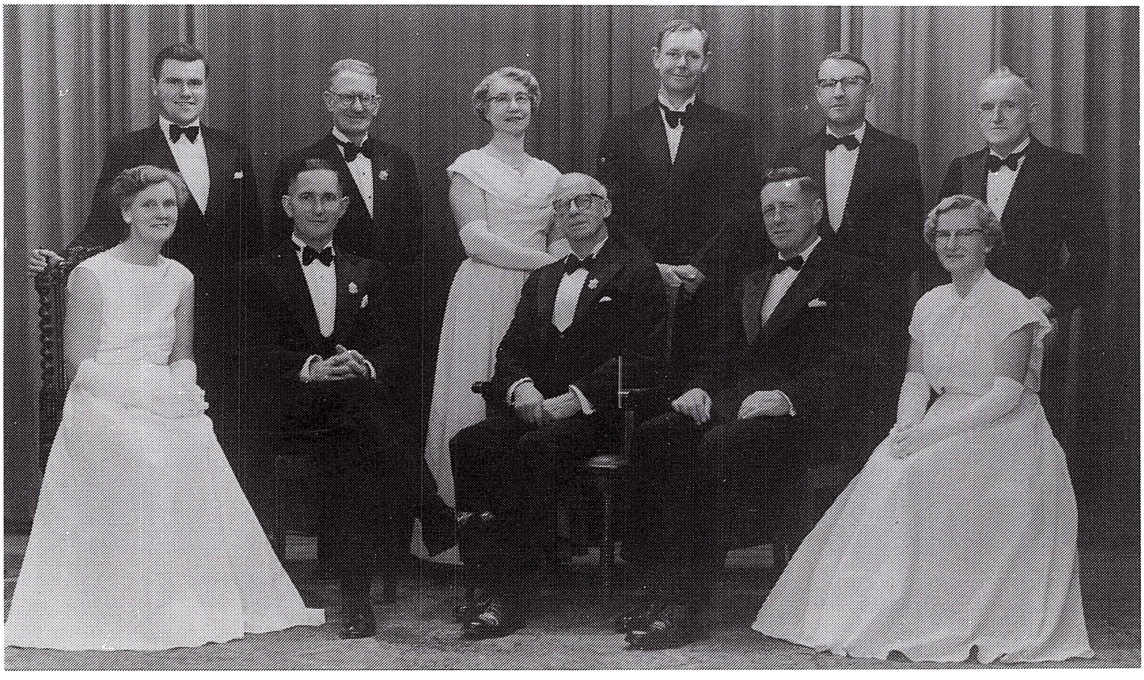
BEETHOVEN, L. van: Ruins of Athens, 1901, 1; Choral Fantasia, 1907, 5 (6); Christ on the Mount of Olives (excerpt) 1938, 2; Symphony No. 9 (Choral), 1951, 7; Missa Solemnis, 1960, 10 (11); Mass in C, 1962, 6; Fidelio, 1974, 1.

BENNETT, Sterndale:	The May Queen, 1873, 1.
BERGER, J.:	O Clap Your Hands, 1970, 1.
BERLIOZ, H.:	Grande Messe des Mortes, 1968, 1; The Damnation of Faust, 1972, 2.
BERNSTEIN, L.:	The Chichester Psalms, 1983, 1.
BIZET, G.:	Carmen, 1913, 6 (7).
BORODIN, A.:	Polovtsian Dances (Prince Igor), 1965, 2.
BRAHMS, J.:	Song of Destiny, 1907, 6 (7); Liebeslieder, 1918, 1; German Requiem, 1941, 11 (12); Alto Rhapsody, 1956, 2; Academic Festival Overture (arr Sargent), 1965, 1; Drei Geistliche Chore, 1983, 1.
BRITTEN, B.:	St Nicolas, 1958, 1; War Requiem, 1963, 4.
BURKE, E.:	St Patrick's Prayer, 1939, 2.
CALDARA, A.:	Te Deum, 1974, 1.
COLERIDGE-TAYLOR, S.:	Hiawatha, 1901, 8 (9); A Tale of Old Japan, 1918, 6.
COSTA, M.:	Eli, 1870, 3 (4); Naaman, 1875, 2.
COWEN, F.:	The Sleeping Beauty, 1890, 3; St John's Eve, 1893, 2; The Rose Maiden, 1900, 1; John Gilpin, 1910, 1.
DALE, B.:	Before the Paling of the Stars, 1948, 1.
DARKE, H.:	Ring out ye Crystal Spheres, 1938, 1.
DONIZETTI, G.:	Lucia di Lammermoor, 1923, 2 (3).
DVORAK, A.:	The Spectre's Bride, 1903, 1; Stabat Mater, 1914, 1; Te Deum, 1962, 5; Requiem Mass, 1964, 2.
DYSON, G.:	Songs of Praise, 1937, 3; Songs of Courage, 1940, 1.
ELGAR, E.:	King Olaf, 1902, 2; The Spirit of England, 1919, 4; Caractacus, 1925, 3; The Dream of Gerontius, 1930, 4 (5), Land of Hope and Glory, 1934, 1.
FARQUHAR, D.:	Bells in Their Seasons, 1974, 1.
FAURE, G.:	Requiem, 1956, 4; Pavane, 1981, 1.
FINNEY, Ross Lee:	The Edge of Shadow, 1973, 1.
GADE, N. V.:	The Erl King's Daughter, 1883, 5 (6); The Crusaders, 1884, 4; Psyche, 1888, 3; Comala, 1888, 2; Concertstuck (Spring's Message), 1903, 1.
GARDINER, B.:	News from Whydah, 1927, 1 (2).
GAUL, R.:	Joan of Arc, 1889, 2.
GAY, J.:	The Beggar's Opera (arr Jacobsen), 1927, 2 (4)
GERMAN, E.:	Merrie England, 1919, 8.
GIBBS, Armstrong:	Three Songs for Men, 1927, 1; The Ballad of Gil Morrice, 1937, 2; The Highwayman, 1938, 1.
GOUNOD, C.:	Faust, 1896, 10 (12).
HANDEL, G. F.:	Messiah, 1864, 74 (101); Judas Maccabeaus, 1865, 6 (7); Samson, 1874, 2 (3); Acis and Galatea, 1872, 3; Theodora, 1884, 1; Alexander's Feast, 1888, 3; Dettingen Te Deum (excerpts), 1945, 1; Psalm 112, 1971, 2.
HAYDN, J.:	Creation, 1865, 17 (22); The Seasons, 1871, 2; Nelson Mass, 1874, 6; Heiligmesse, 1879, 1; Te Deum, 1966, 8 (9); Theresienmesse, 1984, 1.
HILL, Alfred:	Hinemoa, 1898, 2.
HOLST, G.:	King Estmere, 1927, 3 (4); Psalm CXLVII, 1941, 1; Hymn of Jesus, 1984, 1.
HONEGGAR, A.:	King David, 1957, 2.
HORNE, R.:	Jubilee Ode, 1928, 1.
HOWELLS, H.:	Hymnus Paradisi, 1955, 2.
d'INDY, V.:	Maria Magdalena, 1937, 1.
KODALY, Z.:	Psalmus Hungaricus, 1953, 4; Budavari Te Deum, 1958, 8; Missa Brevis, 1963, 2.
LEONCAVALLO, R.:	Pagliacci, 1906, 1 (2).
LILLY, A.:	Life, 1930, 1.
MACFERRAN, G. A.:	The May Queen, 1865, 1; May Day, 1883, 1.
MAHLER, G.:	Symphony No. 8 (Symphony of a Thousand), 1973, 1; Symphony No. 2 (Resurrection), 1976, 1.

MASCAGNI, G.:	Cavallaria Rusticana, 1897, 5 (6), (Easter Hymn and Brindisi also performed in 1973).
MENDELSSOHN, F.:	St Paul, 1871, 13 (16); Hymn of Praise, 1873, 10 (also to be performed as complete 2nd Symphony in 1985); Athalie, 1874, 1; Elijah, 1875, 17 (23); Walpurgis Night, 1884, 5; Lauda Sion 1885, 3; The Loreley, 1886 6 (8), Hear My Prayer, 1907, 6 (8); Hora Est, 1974, 1.
MOUSSORGSKY, M.:	Boris Godunov, 1972, 2.
MOZART, W. A.:	Requiem, 1958, 3; Ave Verum, 1970, 2; Grand Mass in C (K427), 1971, 3 (4); Laudate Dominum, 1971, 3; Coronation Mass, 1983, 1.
ORFF, C.:	Carmina Burana, 1966, 4.
PARRY, C. H. H.:	Blest Pair of Sirens, 1897, 14; I Was Glad, 1953, 1; Jerusalem, 1953, 1; My Soul There is a Country, 1956, 3.
PEROSI, L.:	Out of Sion, 1938, 1.
PHILLIPS, B.:	Eternal Rest, 1983, 1.
PIZETTI, I.:	Grace is Outpoured, 1938, 1.
POWELL, K.:	The Pink Panther's Picnic, 1979, 2; Sanctus, 1980, 1; The Ever-Circling Light, 1982, 1.
PURCELL, H.:	Dido and Aeneas, 1943, 3.
QUILTER, R.:	The Sailor and his Lass, 1950, 2.
RANDALL THOMPSON:	The Peaceable Kingdom, 1968, 6 (7).
RITCHIE, John:	Centennial Ode, 1951, 1; Lord When the Sense, 1961, 2; Kyrie and Gloria, 1965, 1.
ROMBERG, B.:	The Lay of the Bell, 1865, 3.
ROSSINI, G.:	Stabat Mater, 1886, 5; Petite Messe Solennelle, 1968, 4.
RUBBRA, E.:	The Morning Watch, 1955, 2.
SCHUBERT, F.:	Song of Miriam, 1884, 2; Mass in G, 1957, 1; Mass in E flat, 1968, 2.
SCHUMANN, R.:	New Year's Song, 1885, 2 (3).
SEARELLE, L.:	Australia, 1891, 1 (3).
SMART, H.:	The Bride of Dunkerron, 1880, 5.
SOMMERVELL, A.:	Christmas, 1950, 1.
SPOHR, L.:	God Thou Art Great, 1873, 1; The Last Judgement, 1885, 2.
STANFORD, C. V.:	The Last Post, 1904, 4; The Revenge, 1907, 7 (9).
STRAVINSKY, I.:	Symphony of Psalms, 1971, 1 (2); Oedipus Rex, 1978, 1 (2)
SULLIVAN, A.:	The Golden Legend, 1891, 5; The Martyr of Antioch, 1898, 2; Festival Te Deum 1907, 3 (4).
TCHAIKOWSKY, P. I.:	Three Motets, 1982, 2.
THIMAN, E.:	The Spacious Firmament, 1937, 1; High Tide on the Coast of Lincolnshire, 1937, 3.
VAUGHAN WILLIAMS, R.:	Benedicite, 1952, 3; Dona Nobis Pacem, 1953, 7; A Cotswold Romance, 1956, 2; Sons of Light, 1958, 1; Down Ampney, 1958, 1; Valiant-for-Truth,, 1960, 4 (5); Serenade to Music, 1972, 1.
VERDI, G.:	Ernani (excerpts), 1862, 1; Manzoni Requiem, 1970, 4 (6); Aida, 1976, 3 (Grand March), 1970, 2 (3); II Trovatore, 1979, 1 (excerpts, 1905, 1).
VERNON GRIFFITHS:	Laudate Dominum, 1948, 3 (4); Cantate Domino, 1948, 1; Peace and War, 1952, 2; Centennial Ode, 1960, 3.
VIVALDI, A.:	Gloria, 1970, 1.
WAGNER, R.:	Tannhauser, 1931, 3.
WALLACE, W. V.:	Maritana, 1926, 1 (2).
WALTON, W.:	Belshazzar's Feast, 1962, 5 (6).
WOOD, T.:	Over the Hills and Far Away, 1951, 4.



THE EXECUTIVE OF THE ROYAL CHRISTCHURCH MUSICAL SOCIETY, 1950. (standing l to r) P. C. Graham, F. A. Silcock (Treasurer), Mrs O. Swainson, P. R. Coote, J. A. J. Glen (Librarian), R. C. Stone; (seated l to r) Mrs A. Hutton, A. E. Amyes (Secretary), L. F. de Berry (Chairman), E. R. Field-Dodgson (Conductor), Mrs L. T. Harvey.



THE EXECUTIVE IN THE CENTENARY YEAR, 1960. (standing l to r) P. D. Barton, P. C. Graham, Miss E. M. Brooks (Secretary), R. C. Landery, A. P. Gurnsey, A. Livesey; (seated l to r) Mrs C. Sands (Librarian), E. R. Field-Dodgson (Conductor), L. F. de Berry (Chairman), A. E. Amyes (Treasurer), Miss G. D. Rogers.

Official Reception for the Archbishop of York and other Bishops visiting Christchurch for the Cathedral Centenary, 31 October 1981.

Aida (Verdi), Wellington Town Hall, 13 November 1982. Soloists: (l to r) Roger Creagh, Heather Taylor, Noel Mangin, Anthony Benfell, Rita Hunter, Heather Begg, Bruce Carson, Peter Williams. Conductor: Vanco Cavdarski.

THE AUTHOR

PETER BARTON was born in Swansea, Wales, and educated at Marlborough College and Corpus Christi College, Cambridge. Shortly after his arrival in Christchurch to take up an appointment at Christ's College in 1953, he joined the choir of the R.C.M.S. as a bass and was elected to the Committee in 1956, Except for two return visits to England, he has served continuously in various capacities, such as Choir Steward, Registrar, ten years as Concert Manager, and as Chairman since 1979. He was responsible for the historical notes compiled for the 500th Concert Programme and also for the programmes which marked the Conductor's 30th Anniversary.

Since 1972 he has served on the Executive of the Christchurch Civic Music Council and is currently Deputy Chairman. In 1979-80 he spent a year on the Southern Region Arts Council and is presently a member of the Christchurch Community Arts Council.

Above: The Royal Christchurch Musical Society performing *St Matthew Passion* in Christchurch Cathedral, 30 March 1966.

Front Cover: Opening Concert, Christchurch Town Hall, 30 September 1972. The Royal Christchurch Musical Society performing *A Christchurch Cantata* by Eric Ball